MIKE McDONAGH'S

CONNACHT



CEILI BAND

FLEETWOOD FLP 6007

MIKE McDONAGH'S
CONNACHT CEILI BAND

FLEETWOOD INTERNATIONAL
FLP6007/FSLP6007

THE SOUND OF IRELAND

Irish music has stirred the hearts of people all over the world, ever since the first Irish troubador transformed the marvelous legends of the great "emerald isle" into words and music. There is no other music to compare with the rich variety of Irish song...no other rhythm quite like that which has inspired the unique Irish step dance, the jig, the reel....no other excitement so infectious as that found in the lilting melodies and brisk tempos of Erin.

As we listen to this recording we hear the whisper of history, we feel the great strength, the vitality of a nation which made its first indelible mark upon the world back in the dawn of time. For the music of Ireland is also Ireland itself. It reflects the spirit of a people who have fought hard...against the land, the sea, and long oppression...and who have won each battle. Through their music, their dance, the Irish have found expression for their moments of joy, and relief for their moments of trial; they have found that music brings their victories alive once more, that it accentuates the glories of their land, that it perpetuates their legend.

There is much laughter, too, in Irish music. Laughter, fun, high excitement...all the fresh, vital facets of the indomitable, irrepressible Irish spirit. It is all these things....the history, the hardship, the valiant strength, the laughter and excitement, that makes Irish music so unique in the world. These are the elements that make people everywhere, of all kinds and nations, feel a kinship whenever the keening notes of an Irish air are heard. For as they say the world over, " 'tis a glory indeed to be Irish." And Irish indeed is Mike McDonagh's Connacht Ceili Band.

Mike McDonagh's Connacht Ceili Band is one of the most outstanding in the United States. Winner of the New England Championship for three consecutive years, the group is well-known to every lover of Irish music. That every member is from Ireland or of Irish lineage is a major factor in the group's outstanding ability to render authentic interpretations of many Irish music forms. Each member of the group has achieved individual recognition and, with exception, holds various medals and trophies earned in competitive performance.

MIKE McDONAGH'S CONNACHT CEILI BAND
New England Champions, 1964, 1965, 1966
4 Flutes*3 Accordians*2 Violins*1 Bass*1 Piano*1 Vocalist

THE MUSICIANS

Mike McDonagh - Leader and accordian player. Well-known in the U.S. and Ireland, Mike comes from Calla, Galway County, Ireland. He has played with the late Tom Killahue Ceili Band in Athlowe, plus the Kingstown and Cashel Ceili Bands. Midland's of Ireland Champion in 1948, Mike has also won many trophies in the U.S. and is the Music Director for three Irish Clubs in the Boston vicinity.

Martin McDonagh - (no relation to Mike) - Hailing from Rossaveel, Galway, Martin's long experience with the accordian includes many appearances on Radio Eirn.

Tommy Sheridan - An accordian teacher as well as performer, Tommy has won medals in Boston, New York, Cleveland and Munster. His parents came from Tipperary and Mayo.

Eddie Irwin - In addition to playing piano for McDonagh's Band, Eddie is a well-known Irish step dancer and holds many trophies for piano and dancing. Eddie operates a dance school in Boston.

Maurice Toole - A familiar bass player in the Boston area, Maurice is from Dumbarton, Scotland, but has many relatives in Ireland.



MIKE McDONAGH

Frank Hannon and Brendan Tonra - Both of these fine violinists have extensive experience with Ceili bands. Frank comes from Castle Baldwin, Sligo; Brendan is from Doocastle, Mayo. Pat Martin, Gene Preston, Frank Neylon, Tom Kelly - These are the McDonagh flute players and all hold winning trophies from competition. Tom and Pat are from Galway; Gene is from Bally Mote, Sligo; Frank is from Corofin, Clare.

Millie Allen - Her Irish singing has won many trophies for Millie. She has appeared on television and at many Irish clubs in and around Boston and is equally well-known as a talented Irish step dancer.

Side One

Redican's, Jackson's, Copper Place - Reels

Frieze Breeches, Garret Barry - Jig

Lovely Leitrim - Vocal by Millie Allen - Waltz

Kildare Fancy, Honeysuckle - Hornpipes

Dublin Lassies, Tansey's Favorite - Reels

Captain's Whiskers, O'Neil's - Marches



MILLIE ALLEN

Side Two

Jolly Tinker, Silver Spear - Reels

Homeward Bound
- Vocal By Millie Allen - Waltz

New York, Lark On The Strand - Jigs

Merry Harrier's, Cashmere Shawl - Reels

Joe Connolly's Favorites - Waltz

Congress, New Steamboat - Reels

RECORD CARE

MONOPHONIC

The (FLP) Monophonic version of this recording, shou'd be played back on 33⅓ RPM phonograph equipment only, using a microgroove needle with a radius of 1 mil.

STEREOPHONIC

The (FSLP) Stereophonic version of this recording, should be played back on 33⅓ RPM Stereophonic equipment only. The needle should be .7 of a mil in radius.

Proper handling of this record will reward the owner many years of pleasureful listening. Keep surfaces dust free. To clean, use a slightly damp cloth.

Avoid handling groove surfaces by holding the record with the fingers on the label and the thumb on the outer edge of the record.

Check your needle periodically for wear.

A worn needle will damage the groove walls.

Printed in U.S.A.

Big Barn Burning



ACRES and ACRES

ACRES & ACRES

Big Barn Burning

fire:
THE PLOUGHSHARE &
THE SNARE DRUM
(m. pelletier)
TAPED AT FORT APACHE N.CAMBRIDGE, MA.

BRAND NEW DAY
(m. pelletier)
TAPED AT EUPHORIA SOUND REVERE, MA.

COULTER BROOK
(m. pelletier)
TAPED AT EUPHORIA SOUND REVERE, MA.

river:
COUREURS DU BOIS
(a. pelletier)
TAPED AT HEADROOM BOSTON, MA.

BOLL WEEVIL
SOURWOOD MOUNTAIN
(trad. arranged by B.B.B.)
LIVE BROADCAST BY WERS
EMERSON COLLEGE BOSTON, MA.

brand new day

quiet time
moonbeams
see sunshine
breaking
beyond treetops
to wake
wiry roosters
raccoons
race to bed
sleeps fine
for all the
weary woodsmen
who broke
their backs
had
heart attacks
fell prey
to disease
and decay
-you'll not go
that way-
hey, hey it's a
brand new day
most folks
forget
one watchword
the watchword
is to dream
big dreams
don't mind
the crack
of the axe
and the
school bell
stinging
maybe
you're the one
who ought
to be bringing
back here
new angles
to cheer

coureurs du bois

instead of running
away
we pushed ourselves
farther everyday
we built a life
wild and free
we left our
families far
in normandy
and we ran
for miles
this land became
our home
with a song
and a smile
this land became
our own
coureurs du bois
-the runners
in the woods-
we ran for
hudsons bay
we ran for
lake champlain
we ran for
lake of woods
we ran while
the others stood
we ran with
chipewyan
we ran through
aprils thaw
we saw those
farmers come
to break
the land
that we had
loved

the ploughshare & the snare drum

lilac clouds look down
lavendar hollows
longing for the love
that hides
well, it showed its face
this time
and the carriage house
window glows
spilling
soft light flows
across appalachia
and the
massachusetts line
and a lacquered coat
cracked
magnificent scrolls
sent the long roll
rumbling up
where we all stood
to greet the
broadside, brief
paint scrapes
the truth
upon our roof
vision age
experience
you said:
'the sexton was
a hypocrite'
-so keep your sextant
sharp-
daddy took down
the window storms
and stacked them on
the basement floor
where
the ploughshare
stands
and the
snare drum,
sounds.
no one bangs a drum
like my brother
no one digs as deep
as my dad
where're
you running
my little one
you're so far away
so far away
where're
you running
my little one
you're so far away
from home
daddy took down
the window storms
and stacked them on
the
basement floor
where
the
plough-
share
stands
and
the
snare
drum
sounds

(for
gaston
and
the
seventh
son.)

coulter brook

backside of the mountain it's always in
shadows evergreens in a bed of fern
the boiling blue the rotten pumphouse
the reservoir rusty watermain
bursts the whitetails roar calling
you clay banks are crumbling in
the sultry air you know i wonder
how they fare coulter brook i've got
to get back there dew went dry the
sun won't shine and the snow
won't melt till haying time up in
hilsons pines young men out on
the watershed stalk the paths
their fathers trod long before them
clay banks are crumbling in the
midsummer air you know i wonder
how they fare coulter brook
i've got to get back there -
thurs was a bobcat so weather-
beaten who brought himself one
night to a shelf in our shed some
body said that the body was 30
years old or so as worn as it was
and our hound dogs went down
there to chat with that ragged
veteran of the wilderness tract
they asked that cat why he ever
came back he said i just came down
to die trout pools swirl in the
owls eyes portent reminder in
the churning skies of a day in
june when you left behind your
family a part of yourself and
a piece of me - and honesty



all songs are comprised by the kaa'shull co.
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matthew j. pelletier
matthew david elmes
STRUMMED & SHOUTED
peter d'angelo
KEPT THE CLOCKS

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TO FAMILY, FRIENDS AND
PASSERSBY WHO HELPED IN THIS
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BDS 5049

KOLE & PARAM
EARLY IN THE MORNING

SIDE ONE

Early In The Morning • Madeline • I Heard The Voice
Easy To Be Hard • Windmills Of Your Mind • Me—I'm All Alone

SIDE TWO

***Here, There & Everywhere • Stand In The Sun • All The Young Women**
Sunshine & Gold • Tomorrow Boy • I Can't Grow Flowers In My Yard

Robert Who?...Ernest What?

It's the beginning...Here is the first album...The start of a career and you're now a part of it...

At a recent engagement at Mister Kelly's, Chicago, the reviewers said—"We could use more acts like Kole & Param". Charlie Dawn—The Chicago Tribune—said, "These two artists are singers who know what they're doing and do it so beautifully. Cool and smooth...They pour forth a flood of vocalizing that is melodic, tender, lyrical. It's something smashing in show business. Some folks compare Kole & Param with Sandler and Young which is like comparing Rowan and Martin with Mutt and Jeff".

Variety Magazine in reviewing their act at the Diplomat Hotel, Hollywood, Florida, said "Kole & Param are not just good...they are excellent".

Robert and Ernest met in the original Broadway stage production of "West Side Story" but after that they went their separate ways.

Robert has also appeared in "Wonderful Town", "Plain and Fancy", "Pajama Game" and "Mr. Wonderful". Ernest has appeared in "Bells are Ringing" and "Show Boat".

Their coming together years after they met in "West Side Story" was just a matter of time.

Dig a truly great album. You're one step ahead of the next guy cause you know Robert who and Ernest what...

NEIL BOGART

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THE NATIONAL MALE QUARTET

with Walter Hatchek, Piano

ON THE ROAD TO MANDALAY

BEAUTIFUL DREAMER

THE DONKEY SERENADE

MIGHTY LAK A ROSE

WATER BOY

ON WINGS OF SONG

SYLVIA

OL' MAN RIVER

columbia

LP

LONG PLAYING
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ML 2136 HARMONY FAVORITES—The National Male Quartet

HARMONY FAVORITES

On the Road to Mandalay · Beautiful Dreamer · The Donkey Serenade · Mighty Lak A Rose
Water Boy · On Wings of Song · Sylvia · Ol' Man River

THE NATIONAL MALE QUARTET (Attilio Baggiore and Gene Tobin, Tenors; Vernon Sanders, Baritone; Bruce MacKay, Bass) with Walter Hatchek, Piano

COLUMBIA MASTERWORKS RECORDS

The fascination of quartet singing, whether you're taking part in it or listening to it, is well-known and wonderfully pervasive. Here is one of the best of the male quartets—The National Male Quartet—in a collection of songs that all the world loves.

Variety is the keynote of The National Male Quartet's repertoire, for it includes opera, ballads, musical comedy tunes and heart songs.

For this collection the Quartet has chosen the beloved and ever-rousing *On the Road to Mandalay;* songs by two immortal American composers — Foster's *Beautiful Dreamer* and Nevin's *Mighty Lak A Rose—;* selections from musical shows—*The Donkey Serenade* from *The Firefly,* and *Ol' Man River* from *Show Boat;* a work song, *Water Boy;* a work by Mendelssohn, *On Wings of Song;* and the always greatly popular ballad *Sylvia.*

Each member of The National Male Quartet is an able artist in his own right in addition to being a fine ensemble singer.

Attilio Baggiore received his operatic training in Italy, and he was for an entire season the assisting artist to Luisa Tetrazzini. He sang in Naples with the San Carlo Opera Company, and he concertized all over Europe. Mr. Baggiore made his American debut as Edgardo in *Lucia di Lammermoor* with the Chicago Civic Opera Company. He has also appeared successfully in light opera and as soloist with the Chicago and the Indianapolis Symphony Orchestras. He has won many admirers for his programs heard regularly over the Mutual Broadcasting System.

Gene Tobin, tenor, appeared on Broadway in *Call Me Mister, Allegro* and several other musical comedy hits. He made his grand opera debut in *Cavalleria Rusticana* with the Philadelphia La Scala Opera Company, appearing later in *Rigoletto.*

Vernon Sanders, baritone, sang in church choirs and in operettas while still attending school. After graduation from Midland College in his native Nebraska, Mr. Sanders went to San Francisco where, in 1944, he made his operatic debut with the San Francisco Opera Company as Luther in *The Tales of Hoffmann.* He has sung at the City Center in New York City.

Bruce MacKay, bass, is a Canadian by birth, but he came to the United States while still a child. He studied music at Pomona College in California, and toured as soloist with the glee club of that college. Having achieved popularity as a radio artist on CBS stations in California, Mr. MacKay appeared with the San Francisco Opera Company.

HARMONY FAVORITES—The National Male Quartet ML 2136

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Risco Version



Risco Connection Risco Version

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Features reggae disco versions of 'Ain't No Stoppin' Us Now', 'Good Times', 'I'm Caught Up', 'It's My House' and 'You Bring The Sun Out'

Includes extensive new liner notes by Angus Taylor

STIFF

Side One

1. AIN'T NO STOPPIN' US NOW (Vocal) 7.03
2. AIN'T NO STOPPIN' US NOW (Version) 9.05

Side Two

1. GOOD TIMES 7.25
2. ONE MORE TIME (Instrumental) 8.19

Side Three

1. I'M CAUGHT UP 7.42
2. ARGUMENT 6.19

Side Four

1. IT'S MY HOUSE (Special Disco version) 7.58
2. IT'S MY HOUSE (Version) 7.42

Side Five

1. BRINGING OUT THE SUNSHINE 6.21
2. REGGAE MUSIC 5.57
3. RISCO MUSIC 6.09

Side Six

1. SITTING IN THE PARK 5.22
2. PARK VERSION 4 23
3. STOPPING (Version) 4 51

Produced and Arranged by Joe Isaacs

A JOE ISAACS PRODUCTION

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(3) HE LEADETH ME — Miniature Glockenspiel
(4) STAND UP FOR JESUS — Miniature Baby Grand Piano
(5) ONWARD CHRISTIAN SOLDIERS — World's Smallest Marimba
(6) WHERE THE SOUL NEVER DIES — Piano and Harmonica

SIDE TWO

(1) LEANING ON THE EVERLASTING ARMS — World's Smallest Electric Organ
(2) CONSTANTLY ABIDING — Miniature Vibra Harp
(3) WHAT A FRIEND — Miniature Cathedral Chimes
(4) JUST AS I AM — Converted Bottles
(5) WHEN THE SAINTS GO MARCHING IN — World's Smallest (1 inch long) Harmonica
(6) WHO AT MY DOOR IS STANDING? — Musical by The Western Gospel Crusaders

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Here is the special record that so many people have requested and have been waiting for. It is my sincere hope that it will be a blessing to all who hear it.

The record you're about to hear consists of the world's smallest musical instruments which I used to present concerts years before my conversion. These concerts were presented in some of the largest theaters (one of them right on Broadway, in New York City, for an eight month appearance in a production called "STAR TIME") and in many night clubs.

However, it thrills my heart that now for the past 18 years I have been using these same instruments for the glory of God in a two hour musical concert (which you really should see and hear to receive the fullness thereof). Truly, thousands of souls have been won to Christ in the past years through the presentation of this service and the message it brings. There is only one evangelistic musical like it in the whole world. (To God be all the glory and honor.)

I have been converted for the past 18 years. My conversion took place in a little town called Coshocton, Ohio on the opening day of the county fair in a little Gospel tent between two gambling joints. Truly my life was changed from that time on.

Once a nationally known entertainer and associated with many stars and bands. Included were "The Pals of the Purple Sage" (of which I was the head), Ken Maynard, "Sons of the Pioneers", Eddie Peabody (the banjo king), Roy Rogers, The Hoosier Hotshots, T. Texas Tyler, and many others.

Was a former star of radio, stage and TV. Now for the past 18 years have been traveling for Jesus in full time ministry in the field of evangelism through the U.S.A. and Canada. Am also appearing as a special guest on both radio and TV in both countries.

I was born in a little town about seven miles west of East Texas, in the state of Pennsylvania. So you might call me the Pennsylvania Texas Cowboy (East Texas is a town in Pennsylvania).

Some of the miniature instruments presented on this stereo record consist of: two of the world's smallest baby grand pianos, world's smallest electric organ, two miniature glockenspiels (German instruments), miniature cowbells, converted bottles, plus many others.

Now let's listen to the record. Here's hoping it will bring you just as many blessings and as much enjoyment as I have received recording it, just for you. Happy listening and God's richest blessings upon you.

Most sincerely,
Tex Rogers



OLIVIA NEWTON-JOHN • COME ON OVER

3362

3362
stereo

Side 1

Jolene
(Dolly Parton) 3:07

Pony Ride
(Diane Berglund-Jim Phillips) 3:58

Come On Over
(B. Gibb-R. Gibb) 3:38

It'll Be Me
(John Farrar-Hank Marvin) 3:28

Greensleeves
(Arranged And Adapted By Olivia Newton-John) 3:40

Blue Eyes Crying In The Rain
(Fred Rose) 2:22

Side 2

Don't Throw It All Away
(G. Benson-D. Mindel) 2:54

Who Are You Now?
(B. Hart-S. Lawrence) 3:05

Smile For Me
(Rory Bourke) 3:40

Small Talk And Pride
(John Farrar) 3:50

Wrap Me In Your Arms
(Harlan Collins) 3:04

The Long And Winding Road
(John Lennon-Paul McCartney) 4:24



Produced by John Farrar

Orchestra Arranged & Conducted by: Steve Grey
Steel Guitar: B. J. Cole
Drums: Brian Bennett
Bass: Les Hurdle & Alan Tarney
Electric & Acoustic Guitars: John Farrar
Acoustic Guitar: Alan Parker
Keyboards: Graham Todd & Steve Grey
Vocal Group: Vicki Brown, Claire Tory,
Pat Farrar, John Farrar
Vocal Group on "Greensleeves": The Queen Singers
Recorded at EMI, Abbey Road Studios
Engineers: Tony Clark, John Kurlander, Alan Rouse
Remixed at: Air London
Engineer: Michael Stavros
Tape Operator: John Wallis
Orchestral Contractor: David Katz
Photography: Jeff Dunas
Art Direction: George Osaki

℗ 1976 Olivia Newton-John

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ESTEREO

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lo Romántico lo Moderno

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LADO A

FUE UNA VEZ
(ARMANDO MANZANERO) MANZA MUSIC

SOMOS NOVIOS
(ARMANDO MANZANERO) EDIM

ADORO
(ARMANDO MANZANERO) EMMI

AMANECER
(ARMANDO MANZANERO) MANZA-MUSIC

ESTA TARDE VI LLOVER
(ARMANDO MANZANERO) EDIM

CONTIGO APRENDI
(ARMANDO MANZANERO) EMMI

NO
(ARMANDO MANZANERO) EMMI

FELICIDAD
(ARMANDO MANZANERO) EDIM

TE EXTRAÑO
(ARMANDO MANZANERO) EDIM

AQUEL SEÑOR
(ARMANDO MANZANERO) EDIM

VOY A APAGAR LA LUZ
(ARMANDO MANZANERO) EMMI

SEÑOR AMOR
(ARMANDO MANZANERO) EDIM

SOMOS NOVIOS
(ARMANDO MANZANERO) EDIM 13'50

LADO B

MARIA BONITA
(AGUSTIN LARA) PHAM

PRISIONERO DEL MAR
(LUIS ARCARAZ-ERNESTO M. CORTAZAR) PHAM

LA PUERTA
(LUIS DEMETRIO) EMMI

MARIA BONITA

VERACRUZ
(MA. TERESA LARA) PHAM

VERDAD AMARGA

QUE SEAS FELIZ

CACHITO
(CONSUELO VELAZQUEZ) PHAM

BONITA
(LUIS ARCARAZ-J. ANTONIO ZORRILLA) PHAM

PRISIONERO DEL MAR
(LUIS ARCARAZ-ERNESTO M. CORTAZAR) PHAM

JURAME
(MARIA GREEVER) GREVER INT.

MAR
(GABRIEL RUIZ-RICARDO L. MENDEZ) PHAM

LA PUERTA

ASI
(MARIA GREEVER) GREVER INT.

LA PUERTA

MARIA BONITA 12'13

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STEREO

jamal

Suitable For Monaural Play

joel shulman

peninah

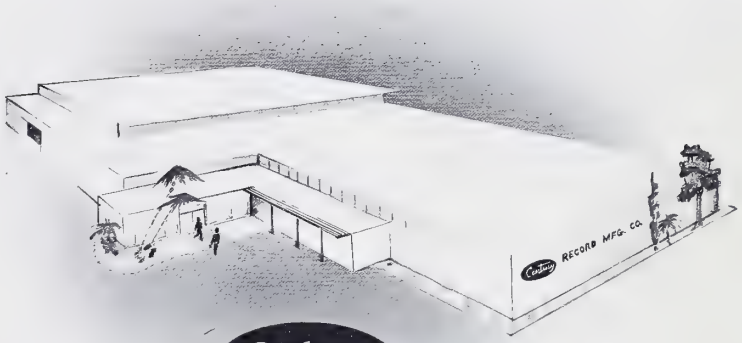
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JAMAL RECORDS


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peninah
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STEREO
jamal
Suitable For Monaural Play


The Nazarene
A Music Drama
by Don Gillis
July 7, 1970 Ridgecrest, North Carolina
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С праздником



1 МАЯ!

ANN DIBBO

Spartacus
(Ballet-Excerpts)

Taped for Peter Pickard July, 1972

Taped for me 8/28/72

Orchestra –

How to use your tape recorder

CR 4001



Cover through the courtesy of Audio Devices, Inc.

CR
4001

How to use your tape recorder

CR
4001

Narrated by DR. MILLARD McCLINTOCK, Sound Book Press

Prepared under the direction of MR. HAL MICHAEL, *recording supervisor,* CREST RECORDS, INC.

This record was prepared for the benefit of all tape recorder enthusiasts. Crest Records receives for processing many tapes of all kinds from all over the world. Because so much of this material could be improved by the use of proper recording techniques, Mr. Michael and our staff engineers decided that a record such as this, with audio examples, would be of great value to the user of tape equipment.

Dr. Millard McClintock, one of the leading authorities on the production of records for use in the schools of our country, was selected to narrate this record. Dr. McClintock's delivery makes it easy for the listener to understand the material as it is presented.

We would like to point out that this record is not intended as an example of High Fidelity Recording.

Some of the conditions have been intentionally over emphasized in order to point up the specific problem discussed.

In order to be sure that the optimum instructional value is derived from this record, we have prepared a folder containing a verbatim reproduction of the recording which is enclosed with the record.

SIDE A

Band 1 Introduction
Band 2 Frequency Response
Band 3 Cycle Tones
Band 4 Choice of Tape Speeds
Band 5 Signal Strength

SIDE B

Band 1 Microphone Placement
Band 2 Recording and Editing

TECHNICAL DATA (RIAA)

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10 KC

The Tru-Hi-Fi sound reproduced on this record was recorded in the new Golden Crest studio. It is the ultimate in full spectrum recording. Both Telefunken and Capps condenser microphones were used. Tape recording was done on Prêsto and Ampex Studio tape consoles. Master acetates were cut with Grampian feed-back cutters.

Certain cleaners are injurious to the material of which this record is pressed. For this reason we recommend cleaning of this record by use of a damp cloth.



Golden Crest

GOLDEN CREST RECORDS, INC. • 220 Broadway, Huntington Station, N. Y.

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· ASSOCIATE · INSTITUTE OF HIGH FIDELITY MANUFACTURERS, INC ·

File Under: Sumac • Female Vocal

DW 684

CAPITOL DUOPHONIC® FOR STEREO PHONOGRAPHS ONLY

Yma Sumac...

VOICE OF THE XTABAY



Capitol RECORDS

HIGH FIDELITY

CAP 10,482-10,483
HIGH FIDELITY RECORDING

It is no exaggeration to say that Yma Sumac possesses the most extraordinary voice of our times. If it were but a vocal instrument it would still be exciting, but this beautiful Incan princess plays her fabulous four-octave range with such a variety of emotional attitudes and tonal color that the result is a unique and spellbinding experience.

Born high in the Peruvian Andes, a descendant of the last of the Incan kings, Yma Sumac spent her childhood literally "talking" with the birds, the beasts, the winds, the sounds of life and nature surrounding the little village of Ichocan.

While still a small girl she began taking part in the religious pageants and services of the sun-worshipping Indians and became almost deified by them. Word of her phenomenal vocal powers reached Lima, the Peruvian capital, and an official government delegation travelled into this remote mountain region to see and hear what they secretly believed to be a myth. Yma Sumac was real, however, and a few years later she was in Lima, studying, singing, maturing, becoming Peru's precious gift to the world.

A member of that original delegation was Moises Vivanco, a young composer and authority on Incan music, who fell in love with a voice and later fell in love with the young woman herself. He is now Yma Sumac's husband, manager, conductor, arranger, a gifted musical figure in his own right and an essential complement to his wife's vocal artistry.

The scope of Yma Sumac's performance widened from Peru, throughout South America, eventually throughout the world. But it was not a career of direct, soaring success. Her revered position in Peru meant little to the audiences and booking agents of the United States who, at first, regarded her as little more than a novelty. As a result, she and Vivanco played one-night stands, a resort in the Catskills' "borscht belt," even a New York delicatessen. Sometimes, luckily, there would be a break in the bad luck and they would have an engagement at a smart club like the "Blue Angel" or appear on a nationwide television show.

It wasn't until 1950, however, that Yma Sumac "arrived." She gave a concert at the famed Hollywood Bowl and her impact on the audience was so startling that the wire services carried the news of her triumph all over the world. Then, a few weeks later, her first Capitol album was released and it became the sensation of the record industry, a best-seller by virtue of an unprecedented word-of-mouth campaign.

Yma Sumac was suddenly an international celebrity, in world-wide demand, so she began a series of concert tours that carried her from continent to continent, singing to hundreds of thousands, eliciting frenzied, idolatrous applause wherever she went. A young woman with a face, figure and demeanor as strikingly beautiful as her heralded voice, Yma Sumac was at last fulfilling her destiny.

"There is no voice like it in the world of music today," said Glenn Dillard Gunn of the Washington Times-Herald. "It has a greater range than any female voice of concert or opera. It soars into the acoustic stratosphere, or it plumbs sub-contralto depths of pitch with equal ease Such voices happen only once in a generation."

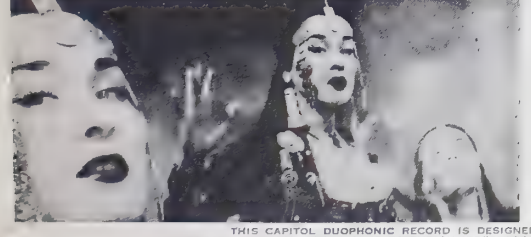
In Buenos Aires, La Prensa said, "The greatest musical revelation of our times."

Jarmila Novotna, the Metropolitan Opera's great soprano, called Yma Sumac's voice "about the most exciting I've ever heard."

A New York teen-ager said, "When I listen to her I feel like I'm dreaming, like I'm in another world."

And in the faraway world of her native Ichocan, the natives still regard her as a reincarnation of Xtabay, lovely and mysterious woman of Incan legend.

Contained herein are all the selections of two of her phenomenally popular albums: THE VOICE OF THE XTABAY, and INCA TAQUI. With the exception of the songs *Xtabay* and *Accla Taqui*, for which Les Baxter and John Rose collaborated, the songs were all written by Moises Vivanco, who is an authority on ancient music, especially that of Peru. He has based his compositions and their arrangements on authentic Incan melodies and rhythms, and has written lyrics based on authentic Incan legends.



THE VOICE OF THE XTABAY

conducted by Les Baxter

TAITA INTY *Virgin of the Sun God*
This traditional Incan hymn dates back to 1000 B.C. and is the musical keystone to Incan worship of the Sun God. With the Spanish conquest and the attempt to convert the natives to Catholicism, this hymn was forbidden. It not only was in conflict with church teachings but evoked such a deep emotional response in the people that it incited rebellion against the new authorities.

ATAYPURA *High Andes*
The Andes fill with awe and affection the hearts of the natives who live in this constant mountain grandeur. Here are the voices of the people, mixed with the voices of the winds, a chorus of man and the elements, surviving and exulting side by side.

ACCLA TAQUI *Chant of the Chosen Maidens*
The highest honor that could befall an Incan girl was to be chosen, when she reached her sixth birthday, to join the ranks of maidens whose next ten years would be devoted to religious training and veneration of the Sun God. At the age of sixteen the girls were given their choice — to remain virgins and spend the rest of their life in sacred work or to rejoin the community and become a wife and mother, a role less sacred but no less honored.

TUMPA *Earthquake*
One of the most popular numbers in Yma Sumac's repertoire is an exciting vocal interpretation of that terrifying phenomenon—the earthquake. Earthquakes, responsible for squeezing and shoving the Andes high into the sky through eons of time, plagued the ancient Incas and still plague their descendants. Yma Sumac's voice here rumbles deeply as the earth shakes, then soars into flight like a covey of frightened birds.

CHOLADAS *Dance of the Moon Festival*
In what was a forerunner to the modern beauty contest, the loveliest of the Incan maidens were put to the test during a celebration that came with the full moon. Chosen not only for their physical beauty but their dignity and their ability to perform their tasks, the girls would start at moonrise and dance till midnight, their white and gold regalia shimmering in the cool silver of the evening. At midnight the best dancer — more often than not the only one who was able to survive the rigorous marathon — was proclaimed Maiden of the Mother Moon.

WAYRA *Dance of the Winds*
To people living on the storm-swept peaks of the Andes, the wind is not only a part of their life but their religion. The young people, participating in Incan ritual, climb high up the treacherous mountains and expose themselves to the chilling blasts, dancing in wild exuberance, exulting in their youth and love, and purifying themselves with the sharp, clean wind that wraps itself around them while they worship their ancient gods.

MONOS *Monkeys*
The high forests of Peru are filled with all kinds of birds and beasts, all with their singular voices and manner of speech. Some of the birds speak with a lyric loveliness, some of the beasts roar and growl, but it is the monkeys who are the chatterboxes, who seem to have more to say than anyone. Moises Vivanco tells the story of the monkeys and Yma Sumac sings it.

XTABAY *Lure of the Unknown Love*
Xtabay, a lovely young Incan virgin, fell in love with a high prince of an Aztec kingdom. It was a forbidden love, however, for he was high born and she was but a simple peasant. The young girl, unable to keep the secret in her heart, sang to the mountains, the winds, whoever would listen to her song. Her voice was so penetrating and enchanting that ultimately it reached and killed the far-off prince.



INCA TAQUI—Chants of the Incans

conducted by Moises Vivanco

K'ARAWI *Planting Song*
The sowing of seeds for the year's big crops, like all the significant moments of Incan life, was elaborately celebrated. On the first day of planting, the king himself worked alone, tilling the soil with a golden plough, and on the next day his people took up the task with appropriate ceremony. Music accompanied this activity, rhythmic chanting that gave movement and spirit to the workers. It was performed only by a group of women singers specially chosen for the occasion, and it is one of their songs that Yma Sumac sings here.

CUMBE-MAITA *Calls of the Andes*
From childhood, every Incan has learned the loud, expressive chants that carry news from one mountain farm to another. The chants have no words, but the infinite variations of their melodies tell of every daily affair and sudden emergency that people need to communicate. For many centuries these musical messages have linked the Incans throughout the vast Andean area in which they live, transmitting information with a speed that modern inventions barely equal. Yma Sumac, who was born in a mountain range called *Cumbe-Maita*, sings the calls of her homeland.

WAK'AI *Cry*
A great cry of protest sprang from the Incans under the impact of invading Europeans, for they suffered the destruction of much of their civilization and the death of millions of their people. *Wak'ai* is their fervent prayer to the Sun God, a maurnful chant that tells him of their misery and asks him to forgive human cruelty and allow the bright sun of brotherhood to shine again. This spirit of comradeship binds the Incans, and the message of this song is known and loved in all the villages of the Andes.

INCACHO *Royal Anthem*
No ceremony extends further back into the dim beginnings of Incan tradition than the coronation of a new king. *Incacho* is one of the many songs of that event's month-long celebration — a solemn song reminding the king of his great responsibilities to his people. It is sung by Yma Sumac as it was performed by a Princess of Music — a singer to whom royal respect and privilege were given because of her great talent.

CHUNCHO *The Forest Creatures*
The music of the Incans was inspired, in greatest part, by teeming variety of mysterious sounds of nature about them. And, as Inca maidens have done for many centuries before her, Yma Sumac has wandered through the forests of the upper Amazon, listening to their waking life, and calling to their creatures in imitative cries. That is the music of *Chuncho*, the wild, unearthly sounds of monkeys, jackals, and especially a fantastic host of colorful and chattering birds. Yma Sumac's singing is climaxed by her phenomenal "double-voiced" trill.

LLULLA MAK'TA *Andean Don Juan*
Like all peaceful peoples, the Incans had moments for gay banter about the lightest of subjects — and love. *Llulla Mak'ta* is the song an Inca girl sings to a handsome, and insincere, lad widely known for his skill in winning feminine hearts. This he usually accomplishes by magical potions, a snake-head charm, and promises of an exciting life in the big city. But with the girl of this song, his tricks are to no avail; she jokes about his failure and leaves him with a laughing toss of her head.

MALAYA! *My Destiny*
The strong musical tradition of the Incans was influenced, but never destroyed, by the Spanish and Christian colonists who came to their land. *Malaya!* is an example of that influence, a part of the celebration honoring Senor de los Milagros, Jesus of the Miracles. It begins with a solemn processional, and then becomes the music for a great dance festival that followed the religious ceremonies. The chant is a deep and soulful plea to God to save the Incans from times of darkness and trouble.

RIPUI *Farewell*
In the rugged Andean mountains, where travel is most difficult, the arrival and departure of visitors are important events. The hospitable Incans love to welcome guests from the world outside, and their moment of leave-taking is very sad. The day must be chosen carefully — a gray one, so the traveler may "leave with the clouds, weeping like the rain." Yma Sumac sings the song of a visitor bidding farewell. It has only three words, but they are full of meaning, for each is a cry of love. "When I go," the song says, "my words will be your tears."

THIS CAPITOL DUOPHONIC RECORD IS DESIGNED FOR STEREO PHONOGRAPHS DUOPHONIC IS AN EXCLUSIVE CAPITOL ELECTRONIC DEVELOPMENT DESIGNED TO ENRICH IRREPLACEABLE MONOPHONIC HIGH-FIDELITY RECORDINGS THAT HAVE PROVEN THEIR LASTING POPULARITY. IT BRINGS TO THESE GREAT PERFORMANCES A BRILLIANT NEW TWO CHANNEL SOUND THAT TAKES FULL ADVANTAGE OF THE REPRODUCTION CHARACTERISTICS OF TODAY'S FINEST STEREO PHONOGRAPHS

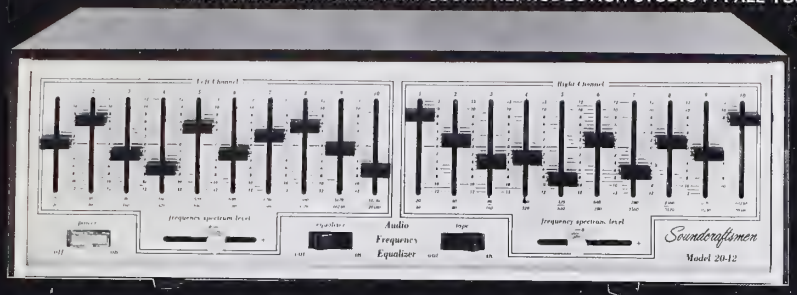
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Instructional Test Record

for use with the

Soundcraftsmen Audio Frequency Equalizer

NOW, IN A FEW MINUTES, YOU CAN TRANSFORM THE ACOUSTICAL PEAKS AND VALLEYS OF YOUR LISTENING AREA INTO AN ACOUSTICALLY FLAT SOUND REPRODUCTION STUDIO . . . ALL YOU NEED ARE THESE FOUR ELEMENTS:



- A GOOD STEREO COMPONENT SYSTEM . . .
- SOUNDCRAFTSMEN'S INSTRUCTIONAL TEST RECORD . . .
- SOUNDCRAFTSMEN'S AUDIO FREQUENCY EQUALIZER . . .
- YOUR OWN EARS.

INTRODUCTION:

The Soundcraftsmen 20-12 Audio Frequency Equalizer (connected to your stereo system), this recording, and your ears are all you need to achieve perfectly balanced audio reproduction in your listening environment. There are 3 methods that can be used to accomplish this, as explained below:

METHOD 1. "SIMPLIFIED" EQUALIZATION

This is the easiest and fastest method of equalizing your listening environment. As the record is playing, you will hear sequences of 30-second bands of "pink noise" that have been specially prepared to enable you to quickly and easily detect the peaks and valleys in frequency response levels in your listening environment, and then just as quickly and easily to neutralize each irregularity. Just follow the simple vocal instructions, step by step, as the announcer directs where to set each of the switches and controls prior to starting the actual balancing procedure.

Equalization is accomplished by listening to a compensated reference-tone through one speaker and simultaneously comparing it with a test-tone on the other speaker. It is then a simple matter to move the announced octave-band control up and down, until you have adjusted the test-tone volume so that it sounds, to you, to be at the same volume level as the compensated reference-tone. You will notice substantial differences in the reference-tone volume level of each octave, which is a result of compensating these reference-tones in accordance with the Fletcher-Munson curves on human hearing. After you have adjusted all twenty octave-bands, and have adjusted the Frequency Spectrum Level Controls so that the volume is the same with Equalizer "in" or "out," you will have equalized **your** system to **your** room, and to **your** ears, to an approximate ±2 db per octave, with an actual balancing time of only eight minutes for each channel!

METHOD 2.
A."MORE-ACCURATE" EQUALIZATION

This method is essentially similar to Method 1, except that in order to achieve a more linear response curve, you may wish to physically move the location of the speaker system supplying the reference-tones so that it is side-by-side, or on top of, the speaker system supplying the test-tones. For Left channel equalization, you would move the Right channel speaker system, and vice versa. In this way, the loudness differences are easier to detect, and compensation will be more exact. It might also prove helpful to use an assistant, if the location of the Equalizer controls are distant from the speaker systems undergoing equalization. After the Left channel has been equalized, it will be necessary to re-position the Right channel speaker system in its original location, and move the Left channel speaker system to be side-by-side, or on top of, the Right channel speaker system

It may be impractical to move your speaker systems. If so, one of your remote speakers, or any relatively inexpensive speaker can be used for the 1KHz reference tone, since it need only reproduce that one frequency. Simply disconnect the speaker system supplying the reference-tones, and connect the auxiliary speaker system in its place. The auxiliary speaker system can then be moved to the correct location in close proximity to the speaker system you are equalizing.

B. "MOST-ACCURATE" EQUALIZATION

Although simultaneous tone level matching is relatively simple and relatively accurate, you may prefer to equalize by using alternating tones; that is, to hear test-tones through one speaker, and reference-tones through the other speaker, alternately. This requires different cable connections, and it is most important that each step be followed carefully, in sequence.

1. **Disconnect** any cables that are now plugged into the "Input from Tape Recorder" jacks on the Equalizer.
2. For Left channel equalization, take the cable out of the Right channel "Input from **Amp/Receiver"** jack and plug it **into** the Right channel "Input from **Tape Recorder"** jack.
3. Start the record and follow the instructions, but you must **also** use the Equalizer "Tape In and Out" rocker switch to alternate the test and reference tones as you are equalizing.
4. After equalizing the Left channel, stop the record, and mark the control settings on your Computone-Chart. Then re-set all octave-band controls and the Frequency Spectrum Level to zero.
5. For Right channel equalization, **re**connect the Right channel cable into the "Input from Amp/Receiver" jack, **dis**connect the Left channel cable from the "Input from Amp/Receiver" and plug it into the "Input from Tape Recorder" Left channel jack. Re-start the record, and proceed with the Right channel equalization, using the "Tape in-out" rocker switch on the Equalizer to alternate the test and reference tones.
6. Mark the Right channel settings on your Computone Chart, then re-set the Left channel according to your previously recorded Computone Chart.
7. Re-connect the cables to the equalizer for normal operation, as explained in the instruction manual.
8. Equalization is now complete.

METHOD 3. "PROFESSIONAL" EQUALIZATION

Method 3 is the most accurate, but also is the most time consuming and costly. It is basically only for the extremely critical listener with access to expensive sound pressure level measuring equipment. Since all of the test-tones for each channel are recorded at exactly the same volume level, simply **turn off** the speaker system supplying the reference-tones. Use a sound pressure level meter and calibrated microphone in conjunction with the test-tones, and adjust the Octave Band Controls while watching the meter to achieve a precisely linear room frequency response curve, octave-by-octave, to ±2db or better.

CAUTION:

Octave-band ±10 is centered around 15,000 Hertz. You may find that the Equalizer has no apparent effect on this frequency. Loss of hearing at higher frequencies is both normal and common as one ages, and this is also the area where most hearing defects originate. If you are unable to hear this 15,000 Hertz tone, we suggest that octave-band ±10 be set at zero, to avoid the possibility of tweeter damage due to excessive high frequency boost. It is also possible that the recorded test-tones for Octave Band 10 will suffer a rapid decline in output level due to the extreme groove-erosion that can occur during playback with certain types of styli, and particularly if tone arm tracking pressure is excessive.

TECHNICAL DATA:

The test-tones and reference-tones on this record are bands of 1/3 octave "pink noise" to negate the possibility of standing waves causing erroneous response levels. All test-tones are recorded at a constant level, while the reference-tone levels have been scientifically compensated according to the "Fletcher-Munson" curve. Therefore, the 1,000 Hz **reference-tone** changes in level according to the frequency being tested.

The equipment used by Soundcraftsmen in the design, development, testing and production of the master for this recording is:

General Radio Sound and Vibration Analyzer Model 1564-A

General Radio Random Noise Generator Model 1382

Hewlett-Packard Wave Analyzer Model 302-A

Hewlett-Packard Sound Pressure Meter Model 8058A

Hewlett-Packard Variable Phase Function Generator Model 203A

Hewlett-Packard Wide Range Oscillator Model 200CD

Tektronix Oscilloscope Model 502A

The importance of laboratory instrument capability in evaluating and analyzing discrete bands of frequencies cannot be too strongly emphasized. Ordinary lab equipment, such as a Harmonic Distortion Meter, may give an erroneous reading, since it is not capable of measurement nor analysis of each harmonic, which is an essential ingredient in evaluating Total Harmonic Distortion.

Soundcraftsmen

1721 NEWPORT CIRCLE SANTA ANA/CALIF 92705



Lado A

YO NO PUEDO PERDONARTE
(Ruben Stefano)
Contestación a 'Que perdone tu señora'

MUCHO, MUCHO
(Concha Valdez Miranda)

LA LECCION
(Ruben Stefano)

MI MANERA DE AMAR
(Nelson Ned)

MI JEFE
(Ruben Stefano)

Lado B

SELECCION DE TEMAS ITALIANOS
AMOR PERDONAME (Amore Escusame)
MAS ALLA (Al Dila)
COMO ANTES (Come Prima)
VOLARE

SELECCION DE TEMAS MEJICANOS
ENTREGA TOTAL (Abelardo Pulido)
ESCANDALO (R. Fuentes-R. Cardenas)
ADELANTE (M. de Jesus)
PA' TODO EL AÑO (Jose Gimenez)
LA MEDIA VUELTA (J. Antonio Gimenez)

Arreglos y Musica– RUBEN STEFANO
Productor– DARIO GONZALEZ
℗ © 1980 RIO PIEDRAS RECORDS

AA-1399 / STEREO



THE WOMAN

by

Grace Markay

STEREO

PRODUCED BY GRACE MARKAY AND RICHIE ROME

"THE LORD IS WITH YOU" - Luke 1:28
FIVE OF THE MOST PROFOUND WORDS IN ALL OF SCRIPTURE.
FIVE WORDS ORDAINED BY GOD THE FATHER HIMSELF.
FIVE WORDS THAT CHANGED THE COMPLEXION OF THE UNIVERSE FOR ALL TIME.
FIVE WORDS SPOKEN THROUGH AN ANGEL TO "THE WOMAN."

"THE LORD IS WITH YOU."
THE WOMAN SAID "YES" AND THE LONG AWAITED SAVIOR WAS CONCEIVED.
THE WOMAN SAID "YES"AND THE NEW TESTAMENT WAS BORN.
THE WOMAN SAID "YES" AND CENTURIES OF OLD TESTAMENT PROPHECIES WERE FULFILLED.
THE WOMAN SAID "YES" AND HER SEED BROUGHT US VICTORY OVER THE SERPENT.
THE WOMAN SAID "YES"AND DIGNITY WAS RESTORED TO ALL WOMEN AND TO ALL HUMANITY.
THE WOMAN . . . MARY OF NAZARETH
MOTHER OF CHRIST, MOTHER OF THE MESSIAH, MOTHER OF GOD.

WALK WITH US THROUGH THESE SCRIPTURAL MOMENTS IN SONG.
YOU'LL FIND YOURSELF PONDERING IN YOUR OWN HEARTS SO MANY OF THE MOMENTS
THAT MARY PONDERED IN HERS. MANY OF YOUR OWN EXPERIENCES AND
THOSE OF YOUR LOVED ONES WILL UNFOLD AS YOU RELATE TO THE JOYS,
THE SORROWS, THE TRIALS, THE UNCERTAINTY, THE TRUST, THE LOVE OF . . . "THE WOMAN."
BE AT PEACE AS YOU LISTEN,
"THE LORD IS WITH YOU."

SIDE 1

1. *Woman (4:16)*
2. *Prayer (2:40)*
   The Woman You Have Called Me To Be (3:35)
3. *Prayer (2:41)*
   Is This Anyway For A King To Be Born (4:41)

SIDE 2

1. *Prayer (2:28)*
   Where Did You Go (3:59)
2. *Woman, My Hour Has Not Come (2:07)*
3. *Walk By Me Jesus (4:03)*
4. *Prayer (3:03)*
   And She Was There (4:42)

MUSIC AND LYRICS BY GRACE MARKAY
ARRANGED AND CONDUCTED BY RICHIE ROME

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Mastered at: Frankford/Wayne
Cover Design & Lyric Booklet: John Bradley
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Bass: Vince Fay
Drums: Larry Atrola
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THE WOMAN

And She Was There

There at the Incarnation
here at the Presentation
here at the foot of the Cross
She gazed upon -- Her Son,
Her Son, Her Son

And She was there · young and fair, the Spirit's Bride, a child of faith · the Word went forth, the time was near · the Christ to bear · and she was there · There inside the Temple gate a just man spoke · A sword shall pierce, your very soul · She wasn't spared · and she was there
And she was there · aching for her precious child · She saw Him mocked · She watched Him fall, She heard the nails and watched Him die · and she was there
Would I be there · Would I have the courage to look at Him · Or run away as others did · His close friends did · But she was there
There at the foot of the Cross ·
She gazed upon - Her Son, Her Son
Her Son

Something's Still to Come...

Alla Pugacheva



МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МЕЛОДИЯ

СТЕРЕО С 60—14935-6

Alla Pugacheva
Алла Пугачёва



То ли еще будет

1 сторона

УЛЕТАЙ, ТУЧА (4.58)
музыка и слова В. Резникова

ДА (3.25)

ЧТО БЫЛО ОДНАЖДЫ (3.38)

ТЫ НЕ СТАЛ СУДЬБОЙ (4.57)

ЭТОТ МИР (1.43)
А. Зацепин — Л. Дербенев

2 сторона

СКАЖИ МНЕ
ЧТО-НИБУДЬ (3.50)
М. Минков — Р. Рождественский

ЭТИ ЛЕТНИЕ ДОЖДИ (4.10)
М. Минков — С. Кирсанов

ТЫ ВОЗЬМИ МЕНЯ
С СОБОЙ (2.49)

ПЕСЕНКА
ПЕРВОКЛАССНИКА (2.30)
Э. Ханок — И. Резник

Something's Still to Come

Side 1

FLY AWAY, CLOUD (4.58)
music and words by V. Reznikov

YES (3.25)

SOMETHING HAPPENED
ONE DAY (3.38)

YOU DIDN'T BECOME
MY FATE (4.57)

THIS WORLD (1.43)
A. Zatsepin — L. Derbenev

Side 2

TELL ME SOMETHING (3.50)
M. Minkov — R. Rozhdestvensky

SUMMER RAINS (4.10)
M. Minkov — S. Kirsanov

TAKE ME WITH YOU (2.49)

SONG OF A FIRST-FORM
BOY (2.30)
E. Khanok — I. Reznik

Группа „Ритм" Ансамбль „Аракс"
"Rhythm" Group. "Araks" Ensemble

Редактор В. Рыжиков. Художники: А. Сальников, Ю. Аксенов
Editor: V. Ryzhikov. Designers: A. Salnikov, Y. Aksenov

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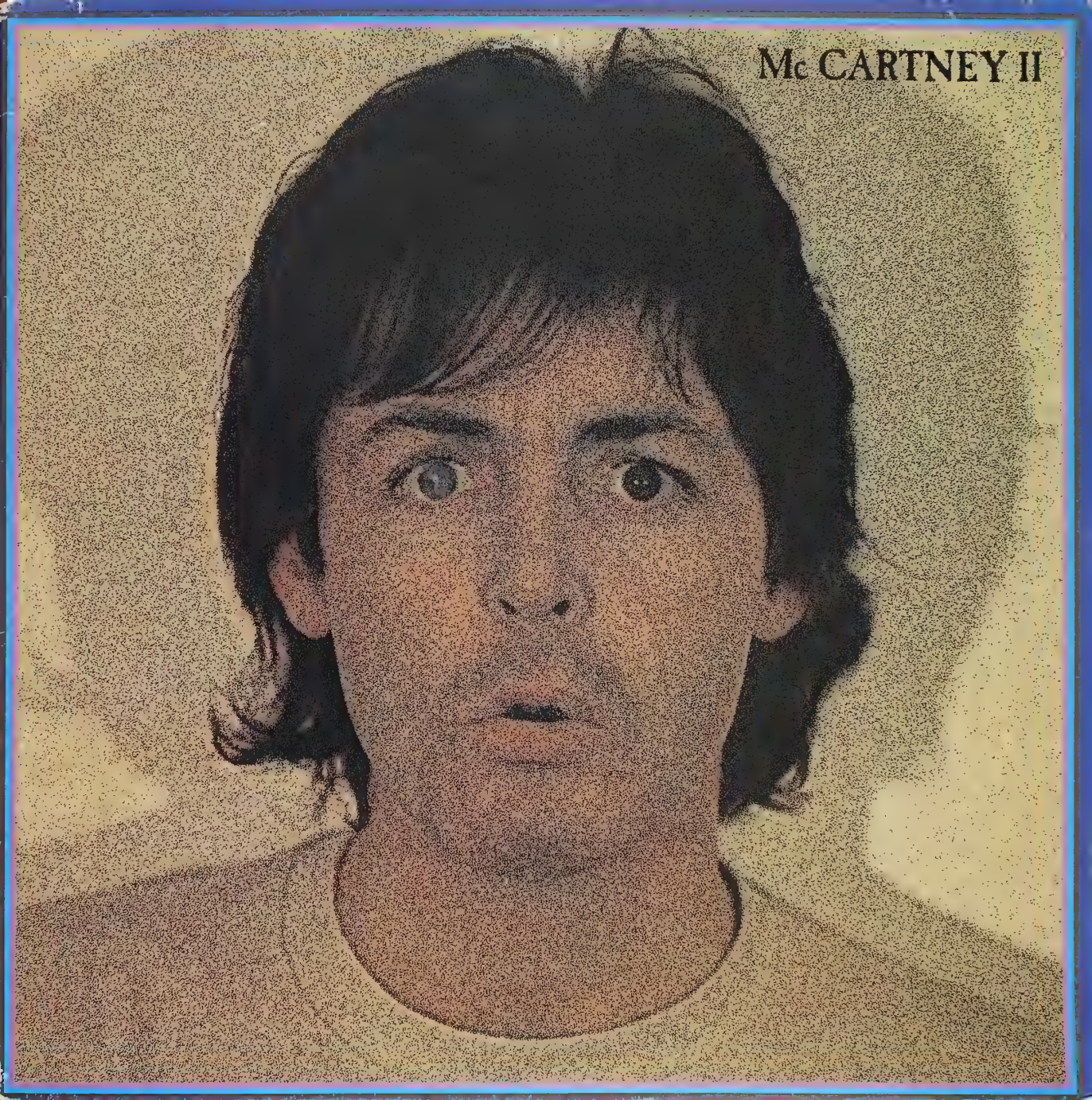
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Арт. 36—9. Цена 3-46

СТЕРЕО С 60—14935-6 ● ТО ЛИ ЕЩЕ БУДЕТ. ПОЁТ АЛЛА ПУГАЧЁВА

WRECKX-N-Effect

RUMP SHAKER




Mc CARTNEY II



0
7464-36511-1

SIDE ONE

COMING UP
TEMPORARY SECRETARY
ON THE WAY
WATERFALLS
NOBODY KNOWS

SIDE TWO

FRONT PARLOUR
SUMMER'S DAY SONG
FROZEN JAP
BOGEY MUSIC
DARKROOM
ONE OF THESE DAYS

Instruments and Voices by Paul McCartney
Produced, Engineered and Composed by Paul McCartney
All compositions published and administered by MPL Communications Inc.
Photographs by Linda McCartney
© 1980 MPL Communications Ltd

COMING UP *McCartney* 3.49

You want a love to last forever
One that will never fade away
I want to help you with your problem
Stick around, I say

Coming up, coming up, yeah
Coming up like a flower
Coming up, I say

You want a friend you can rely on
One who will never fade away
And if you're searching for an answer
Stick around, I say

It's coming up, it's coming up
It's coming up like a flower
It's coming up, yeah

You want some peace and understanding
So everybody can be free
I know that we can get together
We can make it, stick with me

It's coming up, it's coming up
It's coming up like a flower
It's coming up for you and me

Coming up, coming up
It's coming up, it's coming up, I say
It's coming up like a flower
It's coming up
I feel it in my bones

You want a better kind of future
One that everyone can share
You're not alone, we all could use it
Stick around we're nearly there

It's coming up, it's coming up everywhere
It's coming up like a flower
It's coming up for all to share
It's coming up, yeah
It's coming up anyway
It's coming up like a flower
Coming up

TEMPORARY SECRETARY *McCartney* 3.13

Mister Marks can you find for me
Someone strong and sweet fitting on my knee
She can keep her job if she gets it wrong
Ah, but Mister Marks I won't need her long
All I need is help for a little while
We can take dictation and learn to smile
And a temporary secretary is what I need for to do the job

I need a
Temporary secretary, temporary secretaire
Temporary secretary, temporary secretary

Mister Marks could you send her quick
'Cause my regular has been getting sick

I need a
Temporary secretary, temporary secretary

Mister Marks I can pay her well
If she comes along and can stay a spell
I will promise now that I'll treat her right
And will rarely keep her 'til late at night

I need a..

She can be a belly dancer
I don't need a true romancer
She can be a diplomat
But I don't need a girl like that
She can be a neurosurgeon
If she's doin' nothin' urgent
What I need's a temporary, temporary secretary
I need a, I need a
Temporary secretary, temporary secretary
Temporary secretary, temporary secretary
Temporary secretary, temporary secretaire

Now Mister Marks when I send her back
Will you please make sure she stays on the right track

SPOKEN.
Well, I know how hard it is for young girls these days
in the face of everything to stay on the right track

What I need's a temporary, temporary secretary
Temporary secretary
I need a
Temporary secretaire, temporary secretary,
Temporary secretary
I need a
Temporary secretary, temporary secretary,
Temporary secretary

ON THE WAY *McCartney* 3.36

Well you know I'll always love you
But it would have been a lie
If I said that I could please you
Every moment that I try

Wouldn't want to see you crying
So I hope you don't mind
The things I say
On the way

Well we've been travelling for a long time
And we finally finished here
Though I said some things to hurt you
Well it was only out of fear

Wouldn't want to see you crying
So I hope you don't mind
The things I say
On the way

Well you know I'll always love you
Everything will be alright
If I know you don't mind
The things I say
On the way

Well you know I'll always love you
Everything will be ok
If I know you don't mind
The things I say
On the way

WATERFALLS *McCartney* 4.41

Don't go jumping waterfalls
Please keep to the lake
People who jump waterfalls
Sometimes can make mistakes

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

And I need love, yeah I need love
Like a castle needs a tower
Like a garden needs a flower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go chasing polar bears
In the great unknown
Some big friendly polar bear
Might want to take you home

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't run after motor cars
Please stay on the side
Someone's glossy motor car
Might take you for a ride

And I need love, yeah I need love
Like a castle needs a tower
Like a garden needs a flower
Yeah I need love, said I need love
Like a raindrop needs a shower
Like a second needs an hour
Every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go jumping waterfalls
Please keep to the lake

NOBODY KNOWS *McCartney* 2.51

Which one of you can tell me
What it is I'm looking at
Anyone who can
Has got to be a crazy cat
'Cause I believe that
That nobody knows, no nobody knows
Yeah, nobody knows, no
Lord I cannot tell you
Well that's the way I like it
Yeah now, nobody knows

Nobody knows
Oh, nobody knows
Well Lord you know that nobody knows
Samson and Delilah would have made a crazy pair
If that silly woman hadn't shaven off his hair
I believe that nobody knows, no nobody knows
But that's the way I like it
Yeah now, nobody knows
That's the way I like it, nobody knows

I may go hungry, maybe next week
Well if I do then I'll still find something to eat
And you know, nobody knows, no nobody knows
Well, that's the way I like it, baby, nobody knows

And that includes you, honey (nobody knows)
I'll pay your rent
I'll do you right (nobody knows)
Most every night
But still there's nobody knows
No now, nobody knows
And that's the way I like to keep it
Just so nobody knows

FRONT PARLOUR *McCartney* 3.30

Instrumental

SUMMER'S DAY SONG *McCartney* 3.25

Someone's sleeping
Through a bad dream
Tomorrow it will be over
For the world will soon be waking
To a summer's day

FROZEN JAP *McCartney* 3.38

Instrumental

BOGEY MUSIC *McCartney* 3.27

Bogey Music *was inspired by Raymond Briggs' book* 'Fungus the Bogeyman' *published by Hamish Hamilton, London in 1977. Bogey men live deep beneath the earth. Their lifestyle is almost opposite to that of the people on the surface, who they call 'dry cleaners.' Bogy men hate music and prefer wet, slimy clothes to warm and clean ones, but the younger generation rebel and develop a taste for rock and roll and cleanliness.* Bogey Music *is the first record made by 'dry cleaners' for the expanding Bogey market.*

Everybody bogey
Dig that bogey beat
Man that bogey rhythm
Smells so clean and sweet
Everybody bogey
Bogey on to the street
Without bogey music
Life is incomplete
Without bogey music
Life is incomplete

Everybody bogey
Dig that bogey beat

If you little bogeys
Want to sing along
Clean your bogey act up
And learn the bogey song
Without bogey music
Life is incomplete
Without bogey music
Life is incomplete

Bogey music, bogey music
Bogey music, bogey music
All right, here we are now
Tonight in bogey land

Bogey music, bogey music
Well, when the younger bogeys
Hear that bogey sound
Every little bogey
Got to bogey down
Bogey man bogey
Bogey man bogey
Bogey man bogey on down
Bogey music, bogey music, bogey music
Bogey music, bogey music, bogey music
Bogey music
Bogey man bogey on down
Bogey music

All you little bogeys
I want you to sing along
Clean your bogey act up
And learn the bogey song
Without bogey music
Life is incomplete
You know, it is... suckers
Bogey music, bogey music
Bogey music, bogey music

DARKROOM *McCartney* 2.18

Got a place we can go
Lights are low
Let me show you to my darkroom

Come a come along with me to my darkroom
Come a come along with me to my darkroom

Come a come along with me to my darkroom
Come a come along with me to my darkroom

Come a come a come a come a come a
Come a come a come a come a come a

Got a place we can go
Lighting low
Let me show you to my darkroom

Got a place
Come a come along with me to my darkroom
We can go
Got a place we can go
Lighting low
Let me show you to my darkroom
Come a come along with me to my darkroom

ONE OF THESE DAYS *McCartney* 3.35

One of these days
When my feet are on the ground
I'm gonna look around and see

See what's right, see what's there
And breathe fresh air, ever after

One of these days
When a job just takes too long
I'm gonna sing my song and see

See what's right, see what's there
And breathe fresh air, ever after

It's there, it's round
It's to be found
By you, by me
It's all we ever wanted to be

One of these days
When we both are at our ease
When you've got time to please yourself

See what's right and see what's there
And breathe fresh air, ever after

It's there, it's round
It's to be found
By you, by me
It's all we ever wanted to see

One of these days
When my feet are on the ground
I'm gonna look around and see

See what's right and see what's there
And breathe fresh air, ever after
Breathe fresh air, ever after

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Mc CARTNEY II

This album was recorded at home.
The microphones were plugged directly into the back of a
Studer 16 track tape machine, bypassing the recording console.
Technical assistance provided by Eddie Klein
Cutting by Malcolm Davies
Additional vocals: Linda



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LA MADELEINE **(Traditional)**
LA MADELEINE

Canticle collected by Achille Millien and J.G. Pénavaire at La Celle sur Nièvre from M. Labbé (born in 1820) and published in *"Chants et Chansons du Nivernais"* **in 1906.**

Cantique recueilli par Achille Millien et J.G. Pénavaire à la Celle sur Nièvre auprès de M. Labbé, né en 1820. Publié dans *"Chants et Chansons du Nivernais"* en 1906

Sur le tombeau la Madeleine — bis —
Elle ne fait rien que de pleurer
Les anges qui la regardaient
"Ne pleure pas la Madeleine"
Les anges qui la consolaient
"Il est plus beau que le soleil"

On the tomb, Madeleine
She did nothing but cry
The angels who watched her:
"Do not cry Madeleine"
The angels who consoled her:
"He is more beautiful than the sun"

BORJON — SUSATO **(Traditional)**

The three first *"Branles de Village"* **(Village dances) are extracted from the** *"Traité de la Musette"* **of Borjon de Scellery, 1672.**

"Warum" **is a round published by Susato in the XVI century.**

The *"Branle de Village* **that follows was edited by Ballard, and one can find the last** *"Gavotte"* **both in the** *"Orchésographie"* **of Thoinot Arbeau, 1558, and in the** *"Terpsichore"* **of Michael Praetorius under the title of** *"Branle de la Reine"*, **1612.**

Les trois premiers *"Branle de Village"* sont extraits du *"Traité de la Musette"* de Borjon de Scellery, 1672.

Le *"Branle de Village"* qui suit fut édité par Ballard, et enfin la *"Gavotte"* finale se trouve à la fois dans *l'Orchésographie"* de Thoinot Arbeau, 1588, et dans le *"Terpsichore"* de Michael Praetorius sous le titre *'Branle de la Reine"*, 1612

BE IA LONGTEMPS JOENESSA! **(Traditional)**
IT'S BEEN SO LONG, YOUTH!

Song from Béarn, Pyrénées, noted by the poet Jan de Priat in the XVIII century and found again in the Aspe valley, Béarn, by the singer Jean Jacques Lacoste.

Chant béarnais noté par le poète Jan de Priat au XVIII[ème] siècle et retrouvé en vallée d'Aspe, Béarn, par le chanteur Jean Jacques Lacoste

Bé ia longtemps, joenessa — **It's been so long, youth** — Comme il y a longtemps, jeunesse
Que non s'ia hèit cançons! — **One hasn't made songs!** — Que l'on na pas fait de chansons!
Non ia que gran tristessa — **There's only sadness** — Il n'y a que tristesse
E gran desolaçion — **And great desolation.** — Et grande désolation
Eth printemps qu'es fort lègre — **The spring that is so lively** — Le printemps qui est fort allègre
Io non poish empecha'm — **Can't hinder me** — Ne pourra m'empêcher
Mauqrat ma gran tristessa — **In spite of my great sadness** — Malgré ma grande tristesse
Jo tornen cantar — **To have the desire to sing again.** — D'avoir envie à nouveau de chanter

Las flors e los partèrras — **The flowers and the flowerbeds** — Les fleurs et les parterres
Que's hèn espiar de près — **One watches them closely** — On les regarde de près
Tamben las immortèlas — **Like the edelweiss** — Comme les edelweiss
Vrnuletas e violers — **Violets and gillyflowers** — Violettes et giroflées
Las tres que representan — **The three they show us** — A trois, elles nous montrent
Las quates de colors — **Four beautiful colors** — Quatre belles couleurs
Com hèn las ioenas filhas — **Like young girls** — Comme le font les jeunes filles
Quan son dab lors amors — **With their lovers.** — Avec leurs amoureux

Non ia vita au monde — **There's no life in the world** — Il n'y a de vie au monde
Com la deus auserons — **Like that of the birds** — Comme celle des oiseaux
Cantan la matinada — **They sing in the morning** — Ils chantent la matinée
Quauques ers tots nauets — **A few tunes fresh and new** — Quelques airs tous nouveaux
Se'n uan de branca en branca — **And go from branch to branch** — Et vont de branche en branche
Dab lurs ers tans gaujos — **With their songs so joyful** — Avec leurs chants si joyeux
Bé diseren entener — **That one would believe he hears** — Que l'on croirait entendre
La votz deus anjolons — **The voices of little angels.** — La voix de petits anges

UNE NUIT DE PREMIER MAI **(Traditional)**
ONE NIGHT THE FIRST OF MAY

Singing the "May" is a tradition still carried out in certain regions of France. The eve of the First of May, young people go walking through the countryside singing "quest" songs for eggs.

"One Night the First of May" **are a few traditional quest songs.** *"Dom'ei lo Prumier de Mai"* **and** *"Brava Gent de la Maion"* **are taken from the collection of songs from Périgord by Casse et Chaminade; the final** "sautière" **(dance) was taught us by Thierry Boisvert.**

Chanter le Mai" est une tradition encore bien vivante dans certaines régions de France. La nuit du premier mai, les jeunes gens marchent de maison en maison tout en chantant pour se faire donner des oeufs

Plusieurs chants de quête, *"Dom'ei lo prumier de mai"* et *"Brava gent de la maion"* sont tirés du recueil de Chants du Périgord de Casse et Chaminade. La sautière finale nous a été apprise par Thierry Boisvert

Dom'ei lo prumier de mai — **Tomorrow is the first of May** — Demain c'est le premier mai,
Mironflà, miralirà, eadun vai — **Everyone is going to see his girlfriend.** — Chaqu'un va voir son amie
E me'n frai tamben eu paure — **I'm going to find one myself, poor me,** — Je m'en trouverai une moi aussi, pauvre
Mironflà, , que leu non n'ai pas una — **Because I don't have one.** — Parceque je n'en ai pas
E dabans que sià tres jorns, — **And before three days are finished,** — Et avant que trois jours ne soient écoulés,
benlèu n'aurai qualqu'una — **Perhaps I shall have one.** — Peut-être en aurai-je une

Me'n anguèri al "bois joli", — **I went into the pretty wood,**
, Culhir lo mai per una — **To gather the "May" for her (*)**
E tot en lo li copant, — **And while I cut it for her,**
.... lo pifre ne jogava — **The fife played.**
E tot en lo li portant, — **And while I carried it to her,**
, la chabretta n'anava — **The bagpipe sounded.**
E tot en lo li plantant, — **And while I planted it for her,**
, lo tambor ne frapava — **The drum rolled.**
E tot en lo li contant, — **And all during the singing to her,**
, la viola violonova — **The hurdy-gurdy hurdy-gurdied.**

Je suis allé au bois joli
Cueillir le mai pour elle

Et pendant que je le lui coupais,
Le fifre jouait.

Et pendant que je le lui portais,
La chabrette sonnait

Et pendant que je le lui plantais,
Le tambour roulait

Et tout en le lui chantant,
Le vielle "viellait"

(*) the May is a traditional tree for lovers

BRAVA GENT DE LA MAION
GOOD PEOPLE OF THE HOUSE

Brava gent de la maion — **Good people of the house**
Se durmètz, revilhatz-vos! — **If you sleep wake yourselves!**
Aquí lo brave mes de mai, — **This is the merry month of May**
Que vos saluda (bis) — **That salutes you**
Aquí lo brave mes de mai — **This is ..**
Que vos saluda se a Diu plat — **That salutes you if God so wishes.**

Auisatz al panieron — **Look in your baskets**
Se ia quatr'ios, donatz-ne'n dos, — **If there are four eggs, give us two,**
Per un io, ni mai per dos, — **One egg or even two,**
'Quò pas la roina (bis) — **Is not your ruine**
Per un io, ni mai per dos, — **One egg or even two**
'Quò pas la roina d'una maion — **Will not ruin a home.**

Fasètz viste e vistament. — **Do it quickly and rapidly,**
Que l'alba lèva en mèma temps, — **Because the dawn is approaching,**
Fasètz viste se deuètz far — **Do it quickly if you have things to do**
En dacòm mai (bis) — **Elsewhere...**
Fasètz viste se deuètz far, — **Do it quickly ...**
En dacòm mai nos cal anar! — **We have to go other places.**

Se non volètz donar deus iòus, — **If you don't want to give us eggs,**
Jòga lo pifre companhon, — **Play the fife, my friend,**
Aicí, còpsec, l'anam plantar — **We are now going to plant here**
Nòstre romanin (bis) — **Our rosemary**
Aicí, còpsec, l'anam plantar — **Here, right away, we are going to plant**
Lo romanin qu'auèm portat — **The rosemary we've brought with us.**

Se non volètz pas donar d'iòus (bis) — **If you don't want to give us eggs**
Achetatz tan de diablabrèrs — **Buy as much mischief**
Coma de fuèlhas! (bis) — **As there are leaves**
Achetatz tan de diablabrèrs — **Buy as much mischief**
Coma de fuèlhas per la "froèst" — **As there are leaves in the forest.**

Braves gens de la maison
Si vous dormez, réveillez-vous!
Voici le gentil mois de mai
Qui vous salue
Voici le gentil mois de mai
Qui vous salue s'il plait à Dieu

Regardez sur le panier
S'il y a quatre oeufs, donnez-en deux,
Pour un oeuf et même pour deux,
Ce n'est pas la ruine
Pour un oeuf et même pour deux,
Ce n'est pas la ruine d'une maison

Faites vite et rapidement,
Car l'aube se lève en même temps,
Faites vite si vous avez à faire,
Ailleurs
Faites vite si vous avez à faire,
Il nous faut aller ailleurs

Si vous ne voulez pas donner d'oeufs,
Joue du fifre compagnon,
Nous allons planter ici, tout de suite,
Notre romarin
Ici, tout de suite nous allons planter
Le romarin que nous avons porté

Si vous ne voulez pas donner d'oeufs
Achetez autant de diableries
Qu'il y a de feuilles
Dans la forêt.

LO CEU N'A CREAT **(Traditional)**
HEAVEN HAS CREATED

Sung "branle" from the Ossau valley in the Pyrénées, learned from Michel Sacaz of Laruns. The "branle" is a traditional french dance very popular from the middle ages to the XVII century.

Branle chanté de la vallée d'Ossau, Pyrénées, transmis par Michel Sacaze de Laruns

Lo ceu n'a creat	**Heaven has created**	Le ciel a créé
Ton volatge pastora	**So inconsistant a sheperdess**	Si volage pastourelle
Non at pòt denegar	**That it can't deny it.**	Qu'il ne peut le nier.
Jo at eu suu toiar	**I saw in the prairie inundée by broom**	Je vis dans la prairie inondée de genêts
Terci qu'èra tot solet.	**Terci who was all alone.**	Terci qui était tout seul,
Aclepat dens lo bosquet,	**Curled up in the little wood.**	Recroquevillé dans le petit bois,
E tu, prauba traidoreta,	**And you, small traitress,**	Et toi, petite traitresse,
Que't segós près d'eth!	**Who came to set yourself next to him.**	Qui vint t'asseoir près de lui.
Passèi ta'u sarrat	**I was passing by the edge of the wood**	Je passai á la lisière du bois
entâ-u ras de la coma,	**Skirting the embankment,**	Au ras de la combe,
Dmn tot abaishat	**Crouched,**	Courbé
Per vèder l'esbat	**To see what was happening.**	Pour voir ce qui se passait
Ah! mon Diu, quin m'escosó	**Oh! my God, how it burned me**	Ah! mon Dieu, comme cela me brula
Quan hasès com lo pijon,	**When you were making like the pigeon,**	Quand tu faisais comme le pigeon,
O si vòs, com la paloma	**Or rather like the ring dove**	Ou plutôt comme la palombe
Dab son parelhon	**With her mate.**	Avec son compagnon.
En ve separant	**When you separated yourselves**	Lorsque vous vous êtes séparés,
Lo ton tint com la rosa	**Your complexion like that of the rose**	Ton teint comme celui de la rose,
Hèit com un diamant,	**Like a diamond,**	Fait comme un diamant,
Qu'èra autan brilhant	**Was just as brilliant.**	Etait aussi brillant.
Jo'm lheuei, lo cór clavat	**I rose, my heart bruised,**	Je me relevais le coeur meurtri,
Jo que t'at disi en vertat,	**I tell you this in all honesty,**	Je te le dis en vérité,
Que'm demorèi, bèra pausa	**I stayed there a long while,**	Je restai là un long moment
Com un desenciat	**Like someone who had lost his reason.**	Comme quelqu'un ayant perdu la raison
Mès bon sòrt, "elas"	**But by chance, alas,**	Mais par chance, hélas,
Jo vi a Caterina	**I saw Caterina**	Je vis Catherine
Qu'au doblèi lo pas	**I accelerated my pace**	J'accélérai le pas,
Mèrci que'm hè cas	**I am not indifferent to her;**	Je ne lui suis pas indifférent
La doçor de sos oelhons	**The softness of her eyes**	La douceur de ses yeux
Qu'a calmat las mias dolors	**Calmed my suffering.**	A calmé mes souffrances,
Lo son pair que la'm destina.	**Her father promised her to me**	Son père me la destine
Jo e'n soi hèra urós	**For that I am very happy.**	Et j'en suis très heureux.
Que m'an rapportat	**Someone told me**	On m'a rapporté
Que [illegible]	**That you were grieving**	Que tu avais du chagrin
[illegible]	**But it's your fault**	C'est par ta faute
Si'm sèi retirat	**That I was drew from you.**	Que je me suis retiré
Que m'atendès tot matin,	**You were waiting for me every morning,**	Tu m'attendais chaque matin,
Credès de'm vèder sortir	**Believing you could catch me leaving.**	Tu croyais me voir sortir,
Òi non, cèrtas que't trompavas	**But you were mistaken**	Tu te trompais
Qu'èn dab Catin	**I was with Cati.**	J'étais avec Cati

DEUX NUITS AU PALAIS IDEAL Eric Montbel
TWO NIGHTS IN THE IDEAL PALACE

"From a dream I pulled the Queen of the World": Ferdinand Cheval called the "Facteur" (Postman). Inspired by a bizarre and beautiful palace the "Facteur Cheval" built between 1879 and 1913 in Hauterives, Drôme, France. The crickets and birds were recorded live by Bernard Chaput and Caroline Koch.

"D'un songe j'ai tiré la Reine du Monde", Ferdinand Cheval, dit "le Facteur". Inspiré par un palais merveilleux et étrange que le "Facteur Cheval" construisit entre 1879 et 1913 à Hauterives, Drôme.

NOELS DE LIMOGES **(Traditional)**
CHRISTMASSES OF LIMOGES

The first instrumental *"Anem Anem totas filhetas"* **was taken from an anthology by Casse and Chaminade.** *"Un Jove Pastre"* **is part of the repertoire of the piper Louis Jarraud. The final piece is played on the chimes of Notre Dame de la Platée at Castres, Tarn, by Jean Pierre Carmes.**

Le premier instrumental *"Anem Anem totas filhetas"* est issu du receuil de Casse et Chaminade. *"Un Jove Pastre"* fait partie du répertoire du chabretaire Louis Jarraud. Le Noël final est joué sur le carillon de Notre Dame de la Plateée à Castres, Tarn, par Jean Pierre Carmes

Un Jove Pastre somelhava		**A young shepherd slept**	Un jeun berger sommeillait
Dins sa cabana tot solet		**In his cabin all alone**	Dans sa cabane tout seul
Mentre que somelhava		**While he slept**	Pendant qu'il sommeillait
Ausit un angelet		**He heard a little angel,**	Il entendit un angelot,
Aquel angelet disava	- bis	**This little angel said:**	Cet angelot disait
"Pastor revelha te!"		**"Shepherd, wake up!"**	"Berger, réveille-toi!"
Ah! què es aquò qu'auve dins l'aire		**Oh! what's that I hear in the air**	Ah! Qu'est-ce-que j'entends dans l'air
Lo cial es tot illuminat		**The sky is all illuminated.**	Le ciel est tout illuminé
Ah! [illegible] chantaire!		**Ah! the beautiful singer!**	Ah! le beau chanteur!
Ah! la brave clartat!		**Ah! the beautiful splendor!**	Ah! la belle clarté!
N'èi jamai poqut pecaire	- bis	**I have never heard**	Je n'ai jamais pu, "pécaïre"
Tan ben ausir chantar		**Such a beautiful singing**	Entendre aussi bien chanter
Migras pas de ta tropelada		**Don't leave your flock**	Ne t'éloigne pas de ton troupeau
Nadalet zo gardarà tot		**Nadalet (Christmas) will keep them well for you.**	Nadalet te le gardera bien
Es mièja nuèch passada		**It's past midnight,**	Il est minuit passé
N'aige de paur del lop		**Don't worry about the wolf,**	N'aie pas peur du loup,
Io farèi ta virada	- bis	**I'll take your place**	Je prendrai ta place
a aquí tos mutons		**Leave your sheep here.**	Laisse lá tes moutons

ANGELS Eric Montbel
ANGELS

Sweet melody composed between Los Angeles and San Fransisco with a strong californian influence.

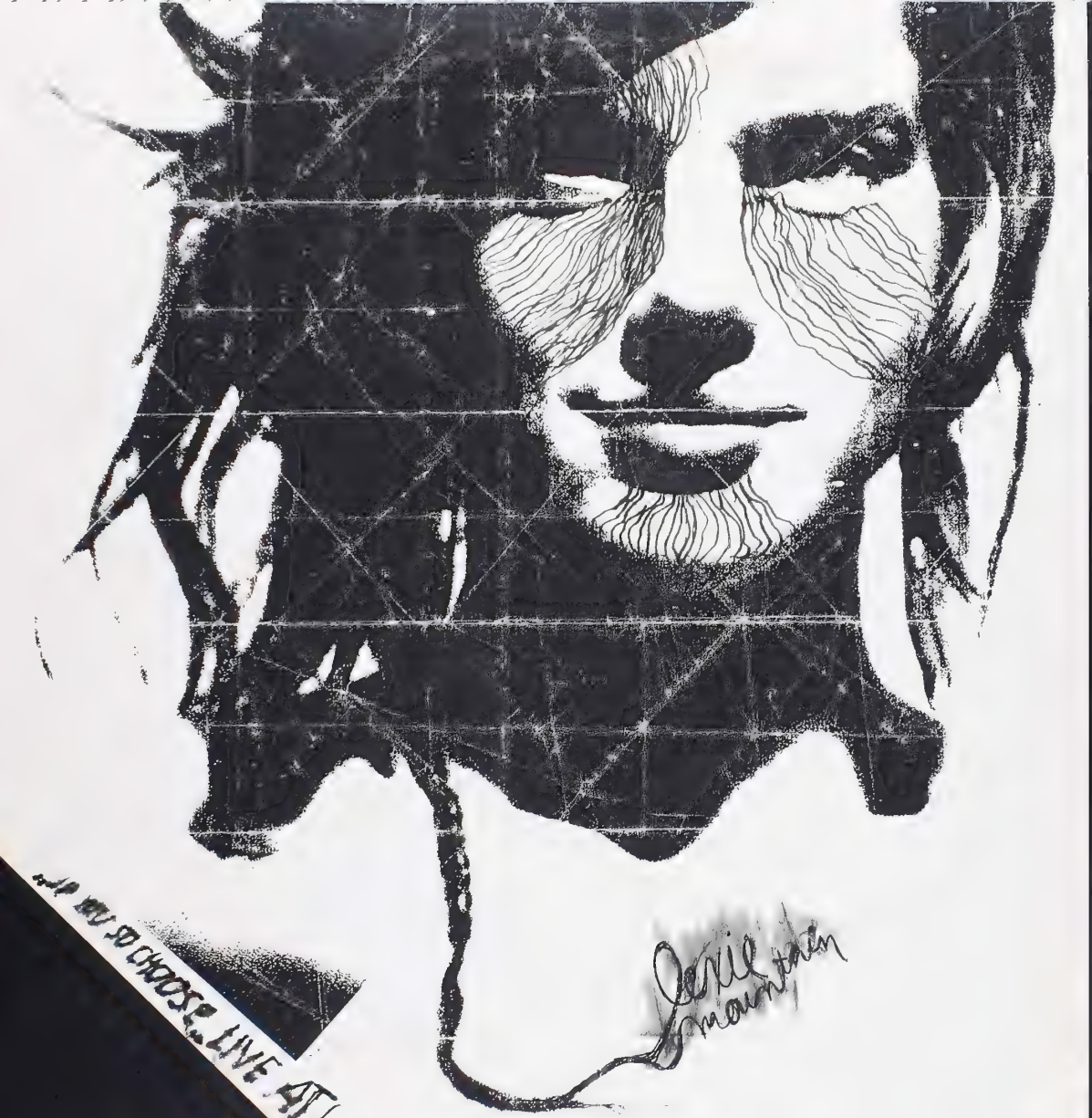
Petite mélodie trouvée entre Los Angeles et San Fransisco, sous haute influence californienne

SATINS BLANCS
WHITE SATINS

Great melody by *Philippe Prieur*, **young famous bagpiper from Sancerrois, Berry, France.**

Grande mélodie de *Philippe Prieur*, jeune joueur de cornemuse en Sancerrois, Berry


LICHENS RESTORATION OF TEMPERAMENT





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TEACHERS' MANUAL

CREATIVE MUSIC FOR EXCEPTIONAL CHILDREN©

CM 1025

CLASSROOM MATERIALS CO.

93 MYRTLE DRIVE

GREAT NECK, N.Y.



SIDE ONE

Band 1 — "How Do You Do!"
Band 2 — "Happy" music
Band 3 — "Sad" music
Band 4 — Game — "Sad" and "Happy" music
Band 5 — "Funny" music
Band 6 — "Serious" music
Band 7 — Riddle
Band 8 — "Soft" music

SIDE TWO

Band 1 — "Loud" music
Band 2 — Game — "Soft" and "Loud" music
Band 3 — "Slow" music
Band 4 — "Fast" music
Band 5 — Riddle
Band 6 — "Legato" music
Band 7 — "Staccato" music
Band 8 — "Legato" and "Staccato" music

In order that this record may be most effectively integrated in the music program, the teacher should preview it carefully, and should read the Teacher's Manual completely.

PURPOSE

This record was created to help the child with exceptional needs explore and express his own feelings through music.

Methods used might well be adapted for use in other musical experiences. They include:

(1) use of introductory material in each section which relates the kind of emotion expressed in the music to the child.

(2) use of songs and instrumental compositions expressing OPPOSITES in feelings, to dramatize differences in emotions (happy and sad; funny and serious, etc.).

(3) use of rhythmic accompaniment appropriate to the type of music to encourage participation.

(4) use of songs which children enjoy to encourage participation through singing.

PREPARATION

So that children recognize and can play each instrument used on the record, introduce these instruments PRIOR to the first playing of the record. Instruments used are: rhythm sticks; a drum; triangle; tone blocks.

Make certain instruments needed are readily available, preferably on the childrens' desks.

Encourage children to discuss feelings, helping them to clarify the following:

(1) what feelings they have (happy, sad, funny moods, serious moods, etc.).

(2) what kinds of experiences create these feelings.

(3) how these feelings are shown to other people (we laugh or smile when we are happy, and so on).

(4) how these feelings might be expressed in songs and music (happy music is usually lively).

(4) how these feelings might be expressed in songs and instrumental music (happy music is usually lively, sad music is heavy, etc.).

INTRODUCING THE RECORD

Have instruments needed for Bands 1, 2 and 3 ready, preferably on the desks of children. Tell children they are about to hear a record which will invite them to clap, sing or play an instrument in order to help express the feeling of the music. Remind children to listen carefully, and to do exactly what the music tells them to do.

Put on Band 1, following immediately with Bands 2 and 3. Help children to participate successfully by counting, clapping, playing instruments at appropriate times.

At end of Band 3, stop record. Make positive comments about any successful participation. Clarify any sections which gave difficulty, always emphasizing the DIFFERENCE between the happy music and the sad music.

Play Bands 2 and 3 again, helping children participate more successfully.

When children can participate in the rhythmic activities with a fair degree of success, play Band 4, helping them participate in the rhythmic activities encouraged on this band.

Follow the same procedures with each group of bands listed below, letting children explore IN SEQUENCE the feelings that are opposite.
Bands 5, 6 and 7 — "Funny" and "Serious" music
Bands 8 (SIDE ONE) 1 and 2 (SIDE TWO) —

"Soft" and "Loud" music

Bands 3, 4 and 5 — "Slow" and 'Fast" music
Bands 6, 7 and 8 — "Legato" and "Staccato" music

FOLLOW-UP ACTIVITIES

1. Encourage children to listen to other songs and instrumental selections, describing feelings expressed by them.
2. Let children draw illustrations (abstract or realistic) of the feelings expressed by a song or specific piece of music.
3. Help children add an instrumental accompaniment that expresses the feeling they get from a specific piece of music.

WORDS TO THE SONGS ON THIS RECORD

"HOW DO YOU DO!"

How do you do, everybody,
How are you?
Are you happy or are your blue?
Come along with me, and we will see,
How we're feeling, you and me!

"OLD DAN TUCKER"

1. Old Dan Tucker is a mighty fine man,
He washes his face in a frying pan,
He combs his hair with a wagon wheel,
He gets a toothache in his heel!

CHORUS: So get out the way, Old Dan Tucker,
You're too late to stay for supper,
Supper's over, breakfast's cooking,
Old Dan Tucker's standin' there,
lookin'.

2. Old Dan Tucker is 9 feet tall,
When he stands up, you can't see him at all!
He wears a hat 'bout 3 feet 'round,
His feet they spread all over the ground!

"AMERICA, THE BEAUTIFUL"

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties,
Above the fruited plain.
America! America! God shed His grace on thee,
And crown they good with brotherhood, From sea to shining sea!

"GO SLOW, LITTLE DOGIES"

1. Go slow, little dogies, stop milling around,
For I'm tired of your roving all over the ground,
There's grass where you're standin' so feed kind of slow,
There's no need to be walking to and fro,
Move slow, little dogies, move slow,
HI O, HI O, HI O

2. Lay down, little dogies, stop milling around,
For I'm tired of your roving all over the ground,
So stretch yourself out, for there's plenty of ground,
There's no need to be walking all around,
Move slow, little dogies, move slow,
HI O, HI O, HI O

"OH! SUSANNA"

I come from Alabama with my banjo on my knee,
I'm going to Lou'siana, my true love for to see!
It rained all day the night I left, the weather it was dry,
The sun so hot, I froze to death,
Susanna, don't you cry!

Oh! Susanna, Oh don't you cry for me,
For I come from Alabama, with my banjo on my knee!

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TEACHERS' MANUAL

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CM 1025

CLASSROOM MATERIALS CO.

93 MYRTLE DRIVE
GREAT NECK, N.Y.



Teleco Teco em Cordas

orquestra romântica de SEVERINO ARAUJO

SLP-7.005

FECHEI A PORTA — O TREM ATRASOU — NOITES VAZIAS — FAVELA — VOCÊ PASSOU — O AMOR E A ROSA — BRASIL — IMPÉRIO DO SAMBA — AGORA É CINZA — A SAUDADE NÃO FOI LEAL — JURAS EU FIZ — RI

CONTINENTAL



SLP-7.005

STEREO

SLP-7.005

Teleco Teco em Cordas

Orquestra Romântica de SEVERINO ARAUJO

FACE A:

VOCÊ PASSOU
FECHEI A PORTA
RÍ
O AMOR E A ROSA
IMPÉRIO DO SAMBA
JURAS EU FIZ

CONTINENTAL
ALTA FIDELIDADE

FACE B:

AGORA É CINZA
A SAUDADE NÃO FOI LEAL
O TREM ATRAZOU
NOITES VAZIAS
FAVELA
BRASIL

O êxito invulgar do primeiro LP Orquestra Romântica de Severino Araujo, "UNA AVENTURA MÁS" foi uma resposta alentadora de um público que sabe aplaudir as grandes produções fonográficas e colocar no justo pedestal dos ídolos verdadeiros, da boa música popular.

A crônica especializada também associou-se unânimente à euforia de todos os que participaram desde o nascimento da idéia até o lançamento dêsse bonito LP. Eis-nos aqui novamente, com a Orquestra Romântica em sua esplêndida sonoridade que tão bem o técnico de gravação Norival Reis soube registrar. Agora é o samba que ocupa o lugar de destaque nos arranjos para cordas do maestro Severino Araujo.

A seleção foi carinhosa e condicionou-se a uma série de cuidados, dentre êles a beleza melódica, a riqueza e variedade do ritmo e andamento e a consagração popular através os tempos e nos dias que correm.

Êste micro caracteriza bem a fase que vem passando a tradicional etiqueta dos ***"Tres Sininhos"*** que não regateia esforços para atender às exigências cada vez maiores dos apreciadores do Hi-Fi.

Pelos detalhes técnicos e apuro artístico estamos certos de estar elevando o samba brasileiro a um gráu de refinamento poucas vezes alcançado.

Com ritmo e colorido melódico trata-se de um disco para dançar e ouvir em todos os momentos reservados à sua distração.

Nazareno de Brito

GRAVAÇÕES ELÉTRICAS S. A. - Av. do Estado, 4.667 - 2º - São Paulo - Brasil


RONNIE FOSTER
RONNIE FOSTER
ON THE DOUBLE FREAK

OSMOSE

ariel kalma
richard tinti



DISQUES
SFP

OSMOSE

3.5021 - 5022
STEREO
2 x (B)

La musique rencontre la forêt

Richard TINTI voyage à Bornéo ; il enregistre le chant de la forêt. Ariel KALMA écoute ; il y retrouve ses mélodies chantées par les oiseaux, quelquefois dans le ton même où il les joue... L'harmonie de la nature et l'inspiration semblent avoir la même source !
Alors commence le travail de studio*: accorder, enregistrer, mixer les différents éléments entre eux : aux animaux, et atmosphère de la jungle viennent s'ajouter générateurs, flûtes, appeaux, orgues, synthétiseurs, saxophone.
Deux disques sont ainsi réalisés : l'un, musique et forêt (disque A) et l'autre, générateurs synthétiques, appeaux et forêt (disque R). Il est parfois difficile de distinguer qui est oiseau, cigale ou générateur. Il y a même eu quelques surprises, comme cette mouche qui vient se poser sur les micros, juste à la fin de « Planet-Air »...

** Mixage effectué dans les studios du Groupe de Recherche Musicale (G.R.M.). Un département de l'Institut National de l'Audiovisuel (I.N.A.).*

Attention ! Le disque R étant particulièrement long et son sillon très fin, veuillez utiliser un bon diamant. Eviter de lever le bras durant l'audition.



When music and forest meet

Richard TINTI travelled to Borneo and recorded the sound of the forest. When Ariel KALMA listened to it, he could hear his melodies sung by the birds, even sometimes in the very keys he uses... Natural harmony and inspiration seems to flow from the same spring. Then begun the studio work* : to tune, record, mix the different elements together ; to the animals and athmosphere of the jungle, answered generators, flutes, saxophone, bird-calls, synthetisers, organs ; thus, two records got produced
— Music and forest (record A)
— Forest, synthetic sounds, bird calls (record R)
Sometimes it is hard to distinguish what is bird, cricket or generators. Some suprises also occured, like this fly coming down the mikes just at the end of " Planet-Air " ..

** Mixed at the Groupe of Research in Music (GRM), a departement of french National Audiovisual Institute (INA).*

Warning ! Record R being an exeptionnaly long record and the grooves extremely fine, please be careful to use a good stylus and not to lift the arm during the audition.





DISQUE / RECORD { **A**

Face 1 **Saxo planetariel** (6'50)
Message 18.10.77 (9'40)
Planet-Air (6'00)

Face 2 **Forest' ballad** (4'30)
Manège (10'00)
Gongmo (6'30)

All compositions / Toutes compositions { **Ariel KALMA**

DISQUE / RECORD { **R**

Face 1 **20 pluie** (16'10)
6 and C° (15'40)
4 an afternoon (8'00)

Face 2 **Pagi** (17'00)
Sore (19'00)

All compositions / Toutes compositions { **Richard TINTI**

distribué par SFPP SOCIETE FRANÇAISE DE PRODUCTIONS PHONOGRAPHIQUES-PARIS

Photos TINTI Agence ATLAS

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Specially-Priced
Maxi-Single

West Side
Someone Like You
Mixed by Marty Blecman and Ken Kessie
Someone Like You
Remixed and Engineered by Joseph Watt

East Side
Someone Like You
Someone Like You (Dub)
Mixed by Larry Levan
Engineered by Robert Kaster

Originally Recorded by Ken Kessie
PRODUCED BY KEN KESSIE
AND MOREY GOLDSTEIN
Executive Producers: Marty Blecman
and Sylvester
Illustration: Keith Haring

0 7599-20548-0

STEREO C002

THE NEW YORK CITY ALBUM

THRILLING, HILARIOUS, MOVING, UNEXPURGATED SCENES OF REAL NEW YORK CITY LIFE. A STUNNING SOUVENIR OF THE WORLD'S MOST EXCITING CITY — AS IT *REALLY* IS.



©◀ LEE MYLES ASSOC., N Y C ▶

1025

STEREO C002

THE NEW YORK CITY ALBUM

THRILLING, HILARIOUS, MOVING, UNEXPURGATED SCENES OF REAL NEW YORK CITY LIFE. A STUNNING SOUVENIR OF THE WORLD'S MOST EXCITING CITY — AS IT *REALLY* IS.

Side One	Side Two
THE FIRE	IN THE BOWERY (Featuring Hare Krishna)
THE PARKING GARAGE	THE 42nd ST. GOSPEL PREACHER
THE SUBWAY STATION	THE CONSTRUCTION SITE
THE CANDY PEDDLER	SAINT PATRICK'S DAY
BESIDE THE POTHOLE	A YOUNG CAB DRIVER
THE PROTESTERS	NOON
CHRISTMAS ON 34TH ST.	THE PICKETS
THE MAYOR OF CANAL ST.	COLLECTING THE GARBAGE

(Due to the mature subject matter of this album, parental guidance is recommended.)

Touch New York City and it changes you. Whether you're here for a day or a lifetime, its hold is on you. Even if you hate it, there is always a part of your soul that loves it.

Here, lovingly preserved on record, is some of that magic. The essence of the most exciting city on Earth, sounds that will transport you to downtown Manhattan like a time and space machine.

The sounds you will hear were collected over two years by a courageous team. One of the engineers was held up at gunpoint in the Subway (they got his wallet, but missed the tape recorder!). Another was chased for two heart-pounding blocks by an enraged knife-wielding Bowery resident. The sounds were then formed in an eight track studio into these sixteen vignettes.

This is New York City as it really is: none of the sounds is fake. For instance, the musician in "The Fire" was a resident of the burning building. He emerged with his lady and a bag of belongings and sat on the curb to sing this impromptu account of his experience.

Editing of dialogue has been kept to a minimum, consequently some of the language is raw. Some of the Bowery men may be hard to understand, but they've been left that way because that's how they are.

This work is dedicated with deep affection to this incredible city. It's aim is to thrill, move and amuse you. So drop your stylus onto side one, band one the flames are waiting to be lit.

CONCEIVED, PRODUCED AND MIXED BY TOM COURTENAY-CLACK.
Announced by Bob Marcato
Location Sound Recordists: John Dickenson, Wyn Schwartau, Gene Coleman, Rick Granoff and Tom Courtenay-Clack
Created at Clack Inc. Sound Studios, New York City
All location recordings made on a stereo Stellavox, using AKG C451 Condenser Microphones
The recording or duplication in whole or in part by any means whatsoever of the material contained in this album is strictly forbidden. All rights reserved © and ℗ Clack Inc., 701, 7th Ave., New York, N.Y. 10036



Photos: Ben Kocivar

Rawls and Luckett



You're The One!

S I D E A

You're The One (3:30)
Think About It (3:34)
I Don't Know Why (3:40)

S I D E B

Still In Love (3:50)
I Just Wanna Dance (4:30)
I Don't Know Why (Re-Mix) (3:40)

Produced by Rawls and Luckett

All tunes published by
Cut-Time B.M.I.
Su-Ann-Sesac

To all our fans who have
waited so patiently.
HERES TO YOU!

Rawls and Luckett



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Fan Club
Rawls and Luckett
755 Oceans Ave., Brooklyn, NY 11226

Art Direction
Ron Zoroik/Artistic License

Bali

Le Gong Gedé de Batur



Musiques traditionnelles vivantes
II. Musiques rituelles et religieuses

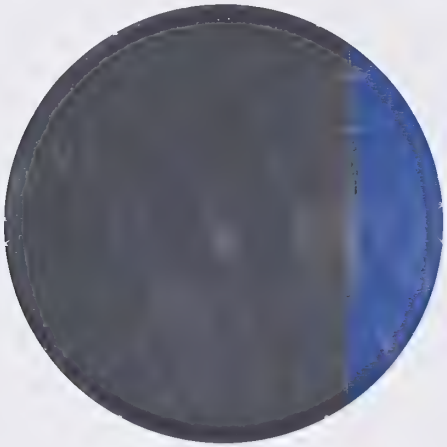
ocora

TEST PRESSINGS

Enclosed are test presses for your new vinyl release. These are black vinyl records with blank white labels for review and approval. If you are producing a picture disc, the tests should be blank picture disc tests. Once you have sent us your formal approval, we can continue with the full production of your order.

Below are some things to take into consideration while reviewing your test presses.
If you have requested a unique etching or engraving make sure that it has been added correctly on each side of the test pressing. If no special etching request has been made the standard Matrix numbers located on the inner ring of the LP are six numbers ending in E1/A and E/2/A (E1 = Side A and E2 = Side B). The letter A at the end of the standard matrix number does not correlate to the side but rather /A shows that this is the first cut of the project.

Check the records carefully to verify that the tracks are in the correct order, the rotation speed is correct, the song breaks are correct, and visual track markers are in the proper place. Please also confirm that the tracks match up with the correct record side per the matrix engraving, E1 = Side A and E2 = Side B.
If you'd like to **APPROVE** your test pressings, you can email the approval to your account manager.



If the test pressings are **NOT APPROVED**, and you have a concern please take some additional steps in order to help pin point the issue. The first thing you should do is listen to the test pressings on multiple turntables and stereos in order to isolate that as a potential variable. Many test press issues can be traced back to an incorrect set up or a problem with the record player or needle. If after listening to the tests on multiple turntables you still have an issue, take careful notes of the track number and exact times where the problem occurs. Be sure to confirm if the issue is present on all the test pressings, or if varies from disc to disc. If what you are experiencing is random or inconsistent across the test pressings it is not a pressing issue. If an issue is on all the test presses in the same place it points to a possible issue in the pressing.

Identifying the exact location and consistency of a possible issue on all the tests helps more readily resolve the issue. When returning the test presses please fill out our "Test Pressing Claim Form", which can be obtained from your account manager. We will review the test presses and get you some feedback as quickly as possible.

CAT NO NUM224LP-AB
TITLE BUTTERFLIES DON'T GO AWAY
ARTIST MAJESTY CRUSH
DATE: 101323
COUNTRY OF ORIGIN
Czech Republic
21149469
S958166-1-2-0
QTY 1

Thank you again for your order.
We really hope you like the way the records s

THE ART ENSEMBLE OF CHICAGO · FANFARE FOR THE WARRIORS



THE ART ENSEMBLE OF CHICAGO

FANFARE FOR THE WARRIORS



SIDE ONE

1. **ILLISTRUM**
   (By Malachi Favors. Time: 8:09)
2. **BARNYARD SCUFFEL SHUFFEL**
   (By Lester Bowie. Time: 5:07)
3. **NONAAH**
   (By Roscoe Mitchell. Time: 5:38)

SIDE TWO

1. **FANFARE FOR THE WARRIORS**
   (By Joseph Jarman. Time: 8:08)
2. **WHAT'S TO SAY**
   (By Joseph Jarman. Time: 3:57)
3. **TNOONA**
   (By Roscoe Mitchell. Time: 6:20)
4. **THE KEY**
   (By Roscoe Mitchell. Time: 1:14)

All compositions published by Art Ensemble of Chicago Music Inc., ASCAP.

The personnel is: Lester Bowie, trumpet & fluegelhorn; Roscoe Mitchell, alto sax, tenor sax & piccolo; Joseph Jarman, alto sax, tenor sax & flute; Muhal Richard Abrams, piano; Malachi Favors, bass: Don Moye, percussion.

The myth poem recitation on *Illistrum* is by Joseph Jarman.
On *Illistrum* the bass sax is by Roscoe Mitchell and the gongs, percussion and vocal effects are by all the musicians.
On *The Key* the vocals are by The Art Ensemble Of Chicago.

Recorded at Paragon Studios, Chicago, Ill. in September, 1973.
Recording engineer: Christian Sabold
Cover illustration: Christian Piper, Pushpin Studio.
Design: Basil Pao
Art Direction: Bob Defrin
PRODUCED BY MICHAEL CUSCUNA

Guest artist, Muhal Richard Abrams has recorded three albums of his own music on Delmark Records and is featured on two recent Atlantic albums by Eddie Harris "Instant Death" and "Excursions".

The work on the compositions in this album made possible through a grant from The National Endowment For The Arts.

WE dearly give this music
to the brothers
all over the planet
who have fought
for the freedom
of our people
who have given their lives
that Black men women and children
may grow into a world
free for All of us.
to them peace power love
and may the Master bless them
with undisturbed quiet.
the music
will sound "for itself"
it is a sound of rivers
we've crossed
the sound of all
our secret moments
among each other
how we smile to one another
we *are* lovers Sun people
and our Gods are the open ones
filled with love for us
we are Illistrum the tool
of long light our spirits
are in the Barnyards of our lives
where we Scuffel
to get "by"
into the Sun Shuffel
to a dance tune we could never forget
those tender years
when we danced to the sweat and shout
never more than a foot away
from the sweet smell
of our lover
and the power of our vision
reached across the planet
in love joy this music
Afrika.
Like Seku we see the golden light
of NoNaah
and feel the silent sound
that Tnoona sings
we are together
all of us
yes we are.



Guest Artist: Muhal Richard Abrams
Pianist, composer, teacher, originator of the Experimental Band, a co-founder of the AACM and the AACM School of Music.

Statement:
"TRUTH SAYS: No culture or community of people has provided as much latitude for creativity and uplifted as many other cultures as the Afrikan experience and input into the field of so called Art. These contributions were not only original, rich and innovative, but have continued throughout the ages to serve as a spiritual barometer of things to come! An indisputable fact of here, there and after..."

ATLANTIC RECORDING CORPORATION
75 ROCKEFELLER PLAZA, NEW YORK,
NEW YORK 10019
℗ © 1974 Atlantic Recording Corporation
Printed in U.S.A.

08. 8.01
Twist & Shout


LOVE
PHAROAH SANDERS WILL
FIND A WAY

PHAROAH SANDERS LOVE WILL FIND A WAY

LOVE WILL FIND A WAY
Bedria Sanders

PHAROMBA
Music: Pharoah Sanders
Vocal Colorings:
Pharoah Sanders &
Norman Connors

LOVE IS HERE
Music: Pharoah Sanders
Lyrics: Pharoah Sanders &
Norman Connors
Featured Vocalist: Phyllis Hyman

GOT TO GIVE IT UP
Marvin Gaye

AS YOU ARE
Music: Norman Connors &
Paul Smith
Featured Vocalist
Phyllis Hyman

ANSWER ME MY LOVE
Music: Sigmon, Rauch & Winkler

EVERYTHING I HAVE IS GOOD
Music: Pharoah Sanders
Lyrics: Pam McDonald
Featured Vocalists:
Phyllis Hyman &
Norman Connors

Produced by Norman Connors
For Norman Connors Productions, Inc.
Arranged and Conducted by Paul Riser, McKinley Jackson
Pharomba arranged by McKinley Jackson, Norman Connors
Directions in music by Norman Connors
Production Assistant: Aki Aleong
Recorded at Kendun Recorders, Burbank, Calif.
Engineers: Recording & Mastering: Rick Heenan, Chief Engineer
Bob Bullock, Assistant Engineer
Mastered at Kendun by Rick Collins
Norman Connors performs through the courtesy of Buddah Records
Phyllis Hyman performs through the courtesy of Buddah Records
Lenny White performs through the courtesy of Elektra Records
Wah Wah Watson performs through the courtesy of Columbia Records
David T. Walker performs through the courtesy of A&M Records
Bobby Lyle performs through the courtesy of Capitol Records
The Waters perform through the courtesy of Warner Bros. Records
Donny Beck performs through the courtesy of Polydor Records

A special thanks to: Norman Connors, who dedicated himself and gave his all to this project, Clive Davis, Elliot Goldman, Barry Reiss, Hank Talbert, Vernon Gibbs, Rick Dobbis, Steve Backer, Bonnie Leon, Sue Bradbury and the entire Arista staff, James Jordan, Dion Lamont, Aki Aleong and Kenny Nash for his percussion solo on "Pharomba."
Photography & Design: Ed Caraeff
Additional Design: Katrinka Blickle

Pharoah Sanders—tenor & soprano sax, percussion
Norman Connors—timpani, drums, percussion and gongs. Vocals on "Pharomba" & "Everything I Have Is Good"
Phyllis Hyman—vocals
Lenny White—drums on "Pharomba" and "Love Is Here"
James Gadson—drums on "Love Will Find A Way," "Got To Give It Up," "Everything I Have Is Good"
Raymond Pounds—drums on "Answer Me My Love," "As You Are"
David T. Walker—electric guitar
Wah Wah Watson—electric guitar
Alex Blake—bass on "Pharomba" & "Love Is Here"
Eddie Watson—bass on "Answer Me My Love"
Donny Beck—bass on "Love Will Find A Way," "Got To Give It Up," "As You Are" & "Everything I Have Is Good"
Hubert Eaves—keyboard
Bobby Lyle—keyboard solos
Khalid Moss—keyboard
Kenneth Nash—congas, bongos, paiste cymbals, gongs and miscellaneous percussion
The Water Family—background vocals

Horn Section

Ernest Watts—reeds
Oscar Brashear—trumpet
George Bohanon—trombone
Lew McCreary—trombone
Charles Findley—trumpet
William Green—saxophone
Terry Harrington—saxophone
Vincent De Rosa—French horn
Sidney Muldrow—French horn

Rhythms arranged by McKinley Jackson except for "Answer Me My Love" by Paul Riser
String & horn arrangements by Paul Riser except "Got To Give It Up" by McKinley Jackson
String Concert Master—Sidney Sharp

ARISTA™

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KNOW
Before You
Go



Of the 8.3 million recreational boats in the United States, over 53% are outboards and 14.66% of these are rowboats and "jonboats". . .

Of the 8.3 million recreational boats in the United States, 23.6% are equipped with motors under 11 horse power; 19.8% with motors 11 - 20 horse power and 23.6% with motors 36 - 100 horsepower, accounting for 67% of all recreational boats. . .

Of the 8.3 million recreational boats, 96.1% are under 26 feet in length; 58.3% under 16 feet and 37.8% between 16 & 26 feet. . .

62% of boating households have incomes of less than $15,000 yearly. . .

SO, MR BROADCASTER, YOU CAN SEE THAT OVER HALF THE BOATERS WE ARE TRYING TO HELP AND INFLUENCE TO SAFER BOATING PRACTICES ARE NOT YACHT OR BIG-MONEY PEOPLE, BUT, GOOD OL' JOHN Q.; 72% OF WHOM LIKE TO FISH; 62% WHO LIKE TO JUST CRUISE AND SAIL; AND 30% WHO JUST LIKE TO WATER SKI.

PLEASE HELP US HELP THEM, BY SCHEDULING THESE "BOATING TIPS" DURING THE COMING BOATING SEASON. THEY MAY BE AIRED ON RECEIPT THROUGH SEPTEMBER 1975.

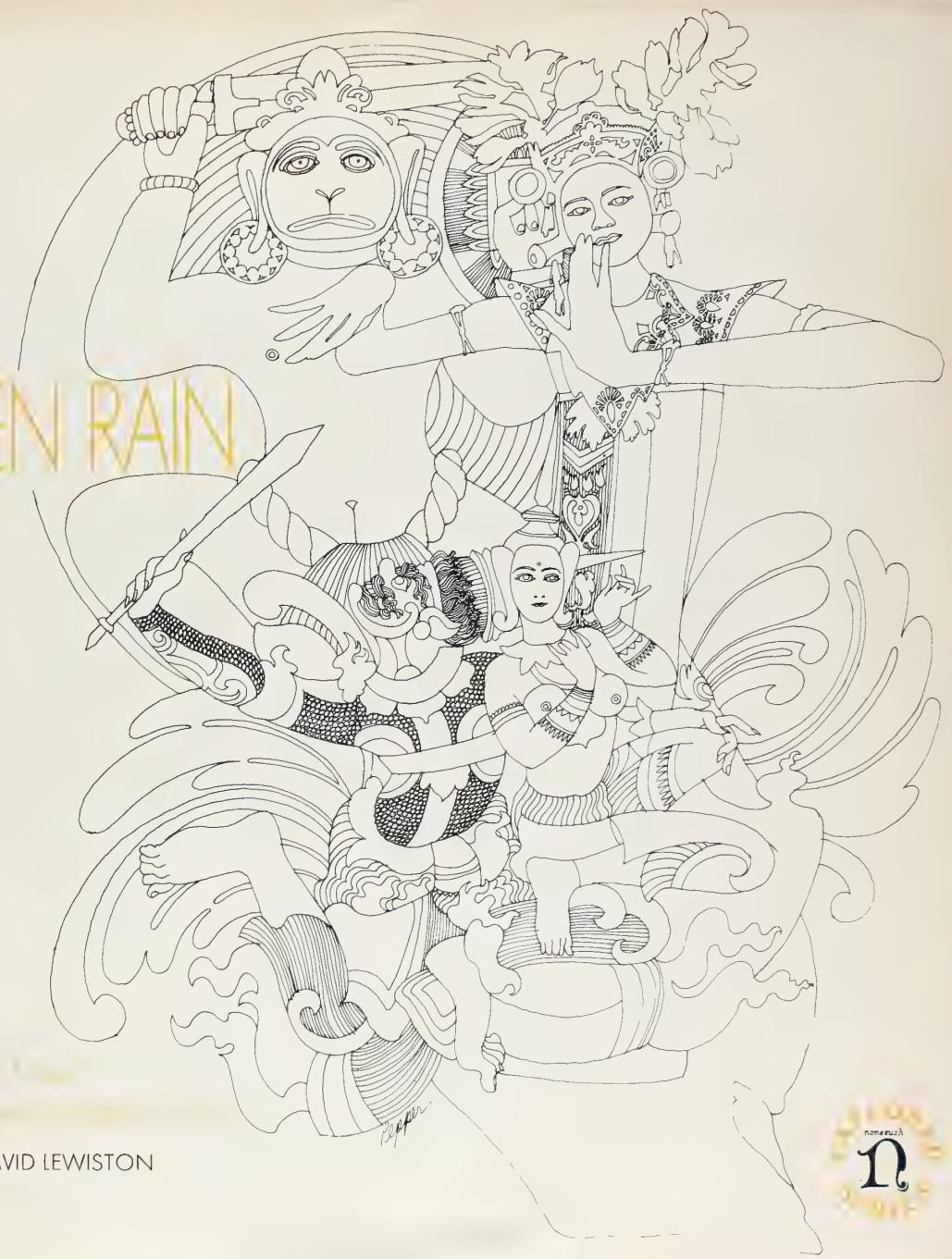
THANK YOU FOR YOUR CONSISTENT SUPPORT. OUR NATIONAL BOATING SURVEY SHOWS THAT *OVER 80%* OF ALL BOAT OWNER/OPERATORS IN THIS COUNTRY ARE INITIALLY INFLUENCED ABOUT BOATING SAFETY THROUGH THE MEDIUM OF BROADCASTING.

QUITE FRANKLY, WITHOUT YOUR HELP, WE SIMPLY WOULD NOT BE REACHING THESE PEOPLE.

THE OFFICE OF BOATING SAFETY, UNITED STATES COAST GUARD

H-72028 STEREO

GOLDEN RAIN



Recorded in Bali by DAVID LEWISTON

nonesuch

HS-72028

GOLDEN RAIN

Balinese Gamelan Music

Ketjak: the Ramayana Monkey Chant

Side One (16:00)
GAMELAN GONG KEBJAR
1. Golden Rain (Hudjan mas) (5:50)
2. Bumblebee (Tumililingan) (9:50)

Side Two (22:08)
KETJAK
The Ramayana Monkey Chant

Recorded in Bali by
DAVID LEWISTON



GAMELAN GONG KEBJAR
is as much dance as music



THE KETJAK

Photographs by David Lewiston

An extraordinary profusion of arts flourishes in the incredibly small island of Bali. Practically everyone — rice farmer, merchant, housewife, child — has an artistic role as musician, dancer, actor, painter, carver, or, if a housewife, as creator of intricately beautiful offerings for the myriad temple festivals.

For each of the many thousands of Hindu temples in this diminutive island has its own calendar of festivals, requiring music of orchestras called *gamelan*, dance, drama, spectacular processions, and ornately artistic offerings of flowers and food. Ancestral gods and the countless spirits which haunt the island require similar offerings. The Balinese meet this incessant demand for the arts with a unique splendor.

Gamelan Gong Kebjar

Nowhere is the richness of Balinese art more evident than in the glitteringly brilliant, dynamically exciting music and dance of *gamelan gong kebjar*, which uses a 25-piece orchestra of xylophone-like bronze-keyed instruments, tuned gongs, cymbals, drums, and flutes. This style is relatively new, and arose in unusual circumstances.

The early 20th century was a troubled period in Bali. For over 400 years the Hindu inhabitants of this beautiful island had successfully resisted external influences, first that of Islam from Java, and later that of the Dutch colonizers. But in 1906, accusing the Balinese of piracy, the Dutch landed troops at Denpasar in south Bali. The Radja of Badung and all his court, clad in white ceremonial robes, marched on the Dutch soldiers. Those who were not mowed down by the invaders' guns killed themselves with their *kris* — wavy-bladed swords.

So came to an end the unquestioned authority of the feudal rulers of Bali. While even today the descendants of the island's radjas enjoy respect and a measure of authority, real power passed into the hands of the Dutch and then, when Indonesia became independent in 1945, to the authorities of the new state.

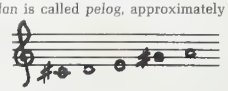
Such an overthrow of traditional values is often reflected in the arts. So it may well be more than just coincidence that the brilliant, dynamic, restless style known as *gamelan gong kebjar* was born in 1915, less than a decade after the Dutch takeover.

The earlier musical style known as *gamelan gong* was stately in pace. (*Gamelan*, incidentally, means orchestra; *gong* refers to the large gong used in the orchestra, often a meter or more in diameter.) But when the *kebjar* style came into existence, this traditional form changed radically. *Kebjar* literally means to burst into flame; to flare, as a match. Musically, *kebjar* refers to free virtuoso passages which are interspersed with the traditional *ostinato* episodes.

As the years of the 20th century have gone by, the increasingly brilliant *kebjar* music has swept through Bali, largely supplanting the traditional *gamelan gong*. Today, *kebjar* is Bali's dominant musical style — an obsession for the Balinese and a source of wonder for visitors who are overwhelmed by its tempestuous rhythms, its brilliance, its virtuosity and precision.

This sound comes from a battery of bronze-keyed xylophone-like instruments called *gangsa*, beneath whose freely suspended and hence highly vibrant keys are tuned bamboo-tube resonators which further enhance the sound; three gongs of bronze including one or two large bass gongs; a set of 12 gong chimes called *réong*, played by four men; a pair of *kendang* — double-ended drums played with the hands; *tjeng-tjeng* or cymbals; a dry-sounding muted gong chime called *kempli*, which gives the beat; and one or more flutes, called *suling*. One of the two drummers is the leader of the *gamelan*.

The pentatonic scale employed by this type of *gamelan* is called *pelog*, approximately



Golden Rain, composed in the mid-1960s by Gde Purana, is fast and dynamic, characteristic, in fact, of the music of north Bali. The first section is in virtuoso style, with a typical *kebjar* solo for metallophones. The main body of this work is one 16-beat melody, an *ostinato* which is repeated over and over with variations.

Bumblebee was composed around 1951 by I Mario, the first famous *kebjar* dancer. The introduction heard here is the third used, and the concluding melody is the second employed in this position — an illuminating insight into the contemporary Balinese fondness for variety. Although it has contrasting sections, this piece is particularly refined and delicate, as one expects of southern Balinese music. It demonstrates an important aspect of *kebjar* style, a series of *ostinati* of varying lengths and moods. The shorter the *ostinato*, the more it is repeated.

Ketjak: the Ramayana Monkey Chant

In a temple courtyard, more than 200 men squat in tight concentric circles around a small central space reserved for the chief protagonists. Suddenly, their sharp cries of *tjak* begin one of Bali's most thrilling musical experiences.

While the *ketjak* too is a creation of this century, it is descended from something much more ancient — the trance dance, the dance of exorcism called *sanghjang;* its ancestry is clear. Ostensibly, the *ketjak* is a reenactment of the battle described in the Ramayana epic — in which the monkey hordes came to the aid of Prince Rama in his battle with the evil King Ravana — complete with a chorus imitating monkeys, as they chant the syllable *tjak*.

But as perceptive observers have noted, the *ketjak* is primarily a dance of exorcism. Its connection with the *sanghjang* remains unbroken. As pointed out by Walter Spies and Beryl de Zoete in *Dance and Drama in Bali*, "Most of the movements are exorcistic in origin and contribute together to produce a tremendous unity of mood . . . to drive out evil as by an incantation. The cries, the crowding, lifted hands, the devouring of single figures, the broken lines of melody bewildering to *butas* [demons], who can only move straight ahead, all enhance the exorcistic effect."

DAVID LEWISTON

Special thanks to Ruby Ornstein for hitherto unpublished information on *kebjar* style —D. L.

art director: WILLIAM S. HARVEY • cover art: BOB PEPPER • cover design: ELAINE GONGORA • coordinator: TERESA STERNE

NONESUCH RECORDS • 1855 Broadway • New York, N.Y.

This stereophonic record can be played on any modern mono phonograph equipped with a lightweight tone arm & diamond stylus.

PRINTED IN U.S.A.

EXPLORER SERIES nonesuch

National Radio Month Kit 1969

an

NAB

public relations aid




NATIONAL ASSOCIATION
NAB
OF BROADCASTERS



build radio with radio with this special NAB radio month kit!

Here is your new, 1969 National Radio Month kit. It emphasizes radio's new, year-long theme "Radio . . . The What's Happening Sound!" The bright, new jingles provide a solid foundation for your on-air promotion and the other materials suggest ways in which you can tell of radio's value to the community in other activities.

The new Radio Month jingles have been produced in three musical styles and there are ten versions that range from the full 60-second treatment to 10-second production tags. The jingles were created by Scott-Textor Productions, Inc., New York City. The tuneful melody and memorable lyrics are certain to evoke from your listeners a warm, friendly feeling about the now sounds of radio.

Over the years, Radio Month has grown to dramatic proportions. As station interest increased the individual station promotions have become more intense and imaginative. As a result, Radio Month has produced a growing commercial interest from local and national advertisers Each year, more stations than before develop profitable ties with sponsors to produce successful advertiser recognition while simultaneously building station good will with the public-at-large.

There's no doubt that Radio Month is a good commercial venture. But essentially, it's a sound public relations investment. With a maximum effort from every NAB radio member, the nation-at-large—and your market specifically—can be made more acutely aware of radio's vital role in American life and of the many services the medium provides.

We hope that Radio Month will be an exciting, rewarding and profitable experience for every member

General Tie-In's

If you use a postage meter on your mail, be sure to use the P-B postage meter ad on all outgoing mail. A handy order blank has been included in this kit.

Put reminders in your outgoing mail. Develop an envelope stuffer that extends the goals and objectives of the Radio Month promotion. Good institutional copy can be used on stuffers for your client's billings. You might consider working a trade-out on this one.

Design and print convenient-sized table tents for display in hotel and motel rooms. Tie in the campaign logotype and your call letters and frequency. If other NAB radio members are in the same town, you may wish to work this out on a cooperative venture. The object in this case would be to provide knowledge of local frequencies for use in emergencies.

Get out and talk to people about radio. Use the special speech text in this kit as the basis for your own talk. It can be adapted easily to your local situation. Contact local club officials now to obtain speaking engagements during Radio Month. Have some of your staff members give the speech to their clubs or groups.

Tell your callers about Radio Month. Have your telephone calls answered with a tie-in line. For example: "Good morning, this is XXXX, observing May as National Radio Month," or some other appropriate phrase.

Get together with your newspaper editors. Talk to them about industry problems. Try to inspire favorable editorials about broadcasting. Offer to assist them in their newspaper observances with salutes, interviews, etc. A news release to radio-TV columnists telling about your station's activities during Radio Month could produce additional benefits. Send releases to the smaller papers, too. The small weekly, industrial newsletter, high school, college, club and community newsletters can do much to help spread the word about radio's value to the community.

Dealer Tie-In's

Get sponsors into the act. NAB has coordinated with EIA—*Electronic Industries Association*—and NARDA—*National Appliance and Radio-TV Dealers Association*—to increase dealer awareness of radio's annual observance. Radio retailers are ideal prospects for in-store and on-air tie-in campaigns.

Have other sponsors consider a tie-in of their advertising with your promotion. Suggest they weave mentions of Radio Month into their regular radio advertising.

Arrange for special displays using locally produced posters and banners with the sponsor's place of business. Pictures of your station's activities during emergencies, etc., might be used effectively in appropriate displays.

Do interviews from places of business. Ask customers why they bought a radio. You might tighten the interviews and use them as spots, with the "tag" version of the jingle or, as cut-in's for the jingle's "doughnut."

Many sponsors will be delighted to participate in your campaign by arranging special sales on radios. Tie the jingle to their commercial continuity or keep the jingle for your own institutional use.

Programming Tie-In's

Use your staff people to promote Radio Month. Make sure that your news director, farm director, women's program director and other specialized staff members work in mentions of the drive on their programs. Your sports director, for example, could do a feature on spectators with radios at sports events.

Use the jingle frequently. Program the different versions and styles to bring about a variety of theme treatment. In the "Swing" version, for example, cue out the first intro bars and cut-in on the lyrics to make a close tie-in with your ID.

Have staff members suggest ideas on how to expand the campaign's effectiveness. You may wish to give a portable to those on your staff who offer the most valuable suggestions.

Promote the campaign in your special shows. If you have audience participation shows, quiz programs, etc., work in important questions about radio. You can develop some good ones from the NAB Public Relations Service publication "A Date With Radio."

Contest Tie-In's

Consider developing a contest. Think in terms of those that will attract widespread public attention. For example, select groups such as schools, civic and fraternal groups, maybe include various occupations such as teachers, policemen and firemen. Have contestants submit a statement in 100 words or less telling what the '69 slogan *"Radio . . . The What's Happening Sound"* means to them.

Finding the oldest radio can be the basis of a good contest. Offer a new one for the oldest, still usable set turned in. Tie this contest to one of your radio retailer's promotions. Have him sponsor the contest and have contestants bring the radio to his place of business. This is a good demonstration of radio's power to pull in people to his place of business. Be sure to get interviews with contestants for use on your station.

Have a special contest for school children. Break it up into several groups, grades 1-through-6, 7-through-9, 10-through-12. Give radios for prizes. You could use student art as the basis for the first group, the most unique installation of a portable on a bike for the second group, and maybe the third group could be asked to build crystal sets. You could award prizes for the most elaborate, interesting, efficient, etc.

Hide and seek contests are always good standbys. Hide gift certificates donated by cooperating retailers in various locations about town. Give on-the-air clues every time the jingle is played. This will increase audience reaction to the jingle. Gifts should be radios, of course!

You might wish to consider awarding a radio for the best letter from a listener on a topic of high local interest.

Slogan searches are good, too. Similar to the gift certificates but different in that you place slogans throughout the city (desks in offices, etc.) and announce the slogan of the day, perhaps even with a clue. Persons finding that particular slogan would win a radio.

Important: Have your attorney approve all contest plans.



here's your 1969 National Radio Month Kit!

an NAB public relations aid

It includes . . .

- A Bright, New Jingle!
- Jingle Cut-In Announcements!
- Spot Announcements!
- A Speech Text for Radio Month!
- Station Promotion Ideas!
- Suggested Dealer Tie-In's!

Available in Stereo!

If you broadcast in stereo, or plan to before the clearance period ends (July 30, 1969), ask for your free, stereophonic recording of the jingles. We'll send it right away!

Write:
JOHN M. COURIC
Vice President for Public Relations
National Association of Broadcasters
1771 N Street, N.W. / Washington, D.C. 20036

A SPEECH TEXT TO HELP YOU *BUILD RADIO* FROM THE NATIONAL ASSOCIATION OF BROADCASTERS

Length: About 2,500 words
About 25 minutes

The time we live in has been described in many ways. From 1945 to the mid-fifties, men were awed by a new force in the world. The overwhelming might of nuclear power clearly marked that decade as the "Atomic Age." Other eras followed closely on the heels of each other.

We had barely become accustomed to the stepped-up pace of the "Jet Age" before finding ourselves on punch cards being run through the "Computer Age." Intertwined in this same time zone was the "Electronic Age"—a maze of transistors and integrated circuits that gave us the portable radio and other wonders.

This brings us to the present, which is naturally referred to as the "Space Age." But a more accurate and all-encompassing designation for these days—one that would describe the increasing interplay between man and his altered environment—would be the "Age of Complexity."

Its hallmark is constant change. This makes it essential that we keep up with what's happening. If we don't, we find we're living in the past. We not only must keep up with what's happening, but we must have some interpretation, too. And for accuracy, conciseness and speed—together with expert analysis and interpretation, I commend to you radio.

Now, one might charge me with being somewhat prejudiced with my media, and I probably am. But one thing is certain. Radio is the most flexible communications tool ever devised to keep you in constant touch with the community . . . the nation. . . and the world. And more and more these days, radio's coverage is literally out of this world.

an NAB public relations aid

1771 N STREET, N.W., WASHINGTON, D.C. 20036

As Astronauts Borman, Lovell and Anders orbited the moon last Christmas, you heard their voices on radio from a quarter-million miles in space. And no matter what you were doing at the time . . . trimming the tree, wrapping presents or enjoying a meal with the family . . . you didn't have to stop what you were doing to listen. That's the beauty of radio—it's there to serve you . . . never a distraction, but an integral part of your natural surroundings.

Last year, the National Association of Broadcasters, of which ———— is a member, carried out a nationwide study to find out how and where radio fits into America's present-day living patterns. I think you'll be interested in some of the facts the survey turned up:

—The two most popular types of programming on radio are news reports (preferred by 87 per cent of those interviewed) and music (77 per cent).

—Half of all radio listeners usually tune in to hear particular programs. Nearly 40 per cent do so just for the sheer pleasure of having radio on.

—Two-thirds of those interviewed report listening to one station most of the time and four-fifths have a particular program or station in mind before they tune in.

—Virtually all (96 per cent) say they are satisfied with today's radio.

The overwhelming preference for news programs is understandable. It shows dramatically our great need to know. And "Radio . . . The What's Happening Sound," is the only medium that keeps you informed of minute-to-minute developments from international capitals or the county courthouse.

Radio is a perfect news reporting medium because it is the fastest. Radio's signals come to you at the speed of light . . . at 186 thousand miles a second, or to make that figure a little more meaningful, that's equal to more than seven times around the equator in a single second. Such speed puts to shame an orbiting spacecraft, which takes about 90 minutes to make just one trip around the Earth. There's little wonder that people who want the sound of news when it's happening . . . not when it's history . . . prefer radio.

Radio broadcasts a steady stream of fast breaking news developments, business briefs, sports results, stock market listings and weather reports. Around the clock it keeps a steady finger on the pulsebeat of the world. Radio's role in news is demonstrated dramatically during prolonged crises . . . such as the six-day Middle East war . . . or high adventure . . . like the flight of Apollo 9.

Some radio stations are now experimenting with new forms of news programming. One of the more offbeat approaches is found at a station near Los Angeles which has a poet-singer on its staff. He renders special commentary on some of the more dramatic news of the hour in ballads accompanied by a guitar and other musical instruments. Typical of his style is this dirge chanted at the death of Robert Kennedy:

He was circled by football stars and other heroes,
A decathalon champion and astronaut too.
But assassins don't shout now;
They shoot without warning and the circle is broken as the bullets fly through.
The death brew keeps on churning and the hate wheel keeps on turning.
Circle dance, where will you end?

But radio is much more than news. It's the medium for music as well. The top tunes from tin pan alley make radio the what's happening sound. Some people like their music hot and fast. Some like it smooth and sweet. Some like it with a rhythmic beat. On radio, you hear the music you like . . . the way you like it. From Bach to Basin Street . . . from current ballads to country and western tunes . . . there's a wonderful variety of music to enjoy on radio.

There's music to dance by . . . music to relax by . . . music to lift you up when you're feeling blue. Radio helps you wake up on the right side of the bed each morning and fills your day with melodies to lighten work loads and brighten leisure hours. And when the day is over, radio offers you music to unwind by. It would cost an individual a small fortune to buy for himself the wonderful musical entertainment that radio provides free.

We at ———— hope that you enjoy the music we play for you each day. It results from a carefully followed policy, and I'd like to tell you about it briefly. In order for you to hear the very best that the record world has to offer, we listen to hundreds of new releases each month. Some records are smash hits from the first play . . . while others are just smashed. As our listeners, you have a right to expect only the best music available. And, as a responsible radio station and member of the National Association of Broadcasters, we are dedicated to providing the most wholesome broadcast product possible, only the best for you.

I've just described the vital role of information and entertainment in radio. But there's another facet of a station—which sometimes isn't even reflected in the programming schedule—that makes radio the what's happening sound. It's community involvement. It's an important aspect of our operation because radio cares about its listeners more than providing only for their need to know and their desire for diversion. Radio is interested in what happens to people personally . . . their problems—large and small.

A radio station in Washington, D. C., was concerned when a father of nine was beaten to a state of paralysis, and when a family of ten lost everything in a fire. The station's on-air pleas resulted in clothing, furniture, housing and cash for those needy people.

Another station on the west coast has won program awards for probing into drug addiction, birth control, the draft and other social problems. In Colorado, nearly 30 radio stations have joined in a unique experiment in service that goes far beyond the boundaries of a single community. They have created a "buckskin network" to get emergency messages to big game hunters isolated in the state's huge wilderness areas. The network has been so successful since it was started in 1962 that the idea has now spread to other states.

Community involvement and service takes many other forms. Some radio stations set aside time periods when citizens can call in complaints and ideas they want to bring to the attention of public officials. And some stations actively aid anyone who calls in a legitimate problem.

For example, a lady bought some stock and nearly a year later was still waiting for the broker to deliver the certificates. She explained the situation to a radio station. It notified the Securities and Exchange Commission, which in turn called the broker. Two days later the lady got her stock certificates.

In a more dramatic instance, the station went out of its listening area to befriend a family in a neighboring state whose son was about to be drafted. Two brothers from the family had already been killed in action in Vietnam. Knowing that the father was still in shock from the loss, the station contacted the proper authorities and won a compassionate deferment for the younger son.

Because of radio's reach and influence, the government often calls on the medium for help during times of national crises. One such plea has come from Rosel H. Hyde, Chairman of the Federal Communications Commission. He has asked radio to assume part of the responsibilities for uniting the nation in a time of racial unrest. Calling on broadcasters to help "eliminate attitudes which divide our society," he said he believes the medium has the potential "to be the most effective unifying force available to man."

Mr. Hyde said that broadcasting cannot solve the problems of riots but can contribute "significantly toward healing the wound—toward furtherance of a feeling of national unity."

Broadcasters, sometimes at important economic loss, have concentrated much effort in this regard. A radio station in St. Louis has a plan called "Partners in Progress" through which it is providing newly established Negro-owned businesses in the ghetto with free advertising and on-air promotions. The station owner says the $250,000 worth of services being given is not charity since he expects the businesses he is helping to one day become some of his most successful paying accounts.

Radio is also helping the nation "cool it" in another way. The United Methodist Church is sponsoring a radio program dubbed "Night Call" which concerns itself with vital issues and quite often becomes a dialogue between the races. The one-hour of talk is carried live each week night by 90 stations across the country.

Listeners may call collect from anywhere in America to discuss the issues with prominent guests such as writer James Baldwin, the Reverend Ralph Abernathy, boxing champion Muhammad Ali and New York Mayor John Lindsay. One of the most provocative visitors on "Night Call" was Stokely Carmichael. Some 64,000 callers wanted to talk with him. By giving voice to what's going on in America, radio becomes the sound of what's happening.

Another way that radio helps get things done for the community and the nation is by broadcasting editorials. A recent survey by the National Association of Broadcasters shows that 70 per cent of the adult population has heard editorials over the air, and a sizeable number of those who have would like more of them.

The main value people see in broadcast editorials is that they inform and educate them about current issues. About four-fifths of those aware of broadcast editorializing, NAB's survey found, report that aired editorials have made them think more about the subject. One-half say that broadcast editorials helped them make up their minds about an issue. One-quarter feel that on-air editorials got them to change their minds. And one-seventh say they caused them to do something about the subject of the editorial.

Broadcast editorials also have an influence on our elected officials. One radio editorial persuaded a governor not to abolish measures for consumer protection. Another prodded a state legislature into voting funds for a treatment center for alcoholics. And still another prevented the closing of a state's mental-health day-care centers. Radio editorials certainly make things happen.

(HERE YOU MAY WISH TO DESCRIBE YOUR STATION'S EDITORIAL ACTIVITIES)

We've been looking at some of the many features that make radio the nation's number one communications medium. Another function that clearly shows the power of radio is its ability to move products and services through advertising.

In 1968, revenues from radio advertising reached an all-time high . . . totalling more than one billion dollars. In reaching this impressive milestone, radio outstripped all other major advertising media. Radio sales climbed 12 per cent last year, compared with a gain of 9 per cent for television, 5 per cent for newspapers, 3 per cent for magazines and 10 per cent for outdoor advertising.

The businesses that advertise on radio do so because they know it's a mover. It not only moves ideas, it moves listeners to nearby stores to move merchandise off shelves. Radio advertising also creates demands for more services of all kinds. This keeps factories humming and creates more jobs . . . which in turn means more prosperity and a better life for everyone.

Radio's role in modern America . . . and in America's future . . . is indispensable. It informs, interprets, influences and entertains with superb agility. Radio also performs another vital task—it keeps us in touch with the tempo of the times.

Our own language provides a good example of how radio does this. More new English words have come into being during the past 50 years than in the 900 years preceding the Twentieth Century. Without radio to introduce them gradually into the mainstream of our everyday vocabulary, it's doubtful if these words would have been absorbed so rapidly.

Radio also keeps us in tune with social and technological changes. Today's world is full of the miracles of electronic wizardry. They work for us, entertain us, defend us, keep track of us, and send us on our way at speeds that stagger the imagination. Yet despite them . . . and sometimes because of them . . . the complexities of our civilization often threaten to swamp us.

Many of these complexities . . . the problems that confront us daily . . . are directly related to our country's growing pains. For no nation in history has ever leaped forward so far as ours has in the past half

century. Our achievements have not only brought us an advanced standard of living but new ways of living as well.

As the rate of change accelerates, radio more and more becomes your key to the good life of today and the brave world of tomorrow. Radio keeps you on top of what's happening . . . because it is what's happening. It's the sound of some 200 million people working . . . playing . . . building a nation.

Never before have Americans been in the midst of so many adventurous undertakings as we are today. Bold advances are being made in science and medicine . . . new cities designed for changing times are being created . . . the moon and the planets beyond are in our grasp.

It's happening . . . and you'll hear about it first on "Radio . . . The What's Happening Sound."

CONTINUITY TO HELP YOU *BUILD RADIO WITH RADIO* FROM THE NATIONAL ASSOCIATION OF BROADCASTERS

SPOT ANNOUNCEMENT #1 LENGTH: APPROX. 60-SECONDS

ANNOUNCER: A manned spacecraft orbits the moon... a new chemical breakthrough conquers a deadly disease... diplomats meeting in Paris attempt to bring peace to Vietnam... and underwater scientists find new knowledge in the darkness of the ocean floor. It's what's happening. And radio... the "what's happening" sound, tells you about it -- instantly, day-or-night, around-the-clock -- with the speed of light. Whether it's a P-T-A meeting, a Congressional debate or, an astronaut reporting enroute to the moon, radio is the sound of busy people "doing their thing" ... people "hard at it"... contributing to the enlightenment of mankind, and a better world for all of us. If it's happening, you'll be first to know about it with radio... the what's happening sound!

- 0 -

an NAB public relations aid

1771 N STREET, N.W., WASHINGTON, D.C. 20036

SPOT ANNOUNCEMENT #2 LENGTH: APPROX. 45-SECONDS

ANNOUNCER: Each of us has a primary interest. It might be sports, art, music, literature, theater, cooking, maybe gardening. But whatever your interest, radio complements it with reports on almost every subject under the sun. Radio's wide-ranging features tell what's happening in medicine, industry, finance, government, computer science and space technology. But if the subject is weighty radio understands that you're busy. So it boils it all down to clear, concise, accurate reports on what America's productive people are doing. Essentially, radio is what's happening. And that's the basis for radio's all-age appeal. Radio is "The What's Happening Sound!"

- 0 -

SPOT ANNOUNCEMENT #3 LENGTH: APPROX. 40-SECONDS

ANNOUNCER: It's been said that "one man's entertainment is another's education." Or, to put it another way, a program of classical music might be a relaxing experience for some, but for others it might be quite difficult. Here at (CALL LETTERS) we understand this. And that's why we feature a wide range of music in our programming. So when you're looking for a pleasant way to spend the day, dial (CALL LETTERS OR FREQUENCY). You'll hear music to keep you relaxed and radio-refreshed all through the day. And you can enjoy it wherever you are, whatever you're doing. You can dial a tuneful smile, a pleasant memory or, a new experience with (CALL LETTERS) radio... "the what's happening sound" in (AREA, CITY, COMMUNITY).

an NAB public relations aid

1771 N STREET, N.W., WASHINGTON, D.C. 20036

SPOT ANNOUNCEMENT #4 LENGTH: APPROX. 30-SECONDS

ANNOUNCER: What's the most-wanted, most-listened-to sound in all America? The answer is radio. Radio's the sound of what's happening --whether it's across the street, across town, across the nation, around the world or deep in outer space. You're first to know with radio. It communicates. It cuts to the core of the news and tells you about it -- quickly, clearly, concisely, accurately. There's nothing under the sun with the speed of radio. It's clearly first... ahead of any other media. Wherever you are, whatever you're doing, you're in touch with the world with Radio... "The What's Happening Sound!"

- 0 -

SPOT ANNOUNCEMENT #5 LENGTH: APPROX. 25-SECONDS

ANNOUNCER: Day-in, day-out, all around the clock, Radio..."The What's Happening Sound," keeps you in touch with what's going on. The latest music, news, weather, sports...whatever your interests are, it's yours free on radio. Radio's the "What's New" sound. You can depend on it. Wherever you are, whatever you're doing, you're in touch with the whole, wide world with Radio... "The What's Happening Sound!"

- 0 -

SPOT ANNOUNCEMENT #6 LENGTH: APPROX. 20-SECONDS

ANNOUNCER: Maytime is Springtime... and May is also National Radio Month. So get set now to enjoy your fun in the sun more with a good portable radio. Not only will a good ~~AM/FM~~ portable add pleasure to your fun out-of-doors, but it can be an added measure of security for you and your family should an emergency occur. You're in touch with the world with Radio... "The What's Happening Sound!"

- 0 -

SPOT ANNOUNCEMENT #7 LENGTH: APPROX. 20-SECONDS

ANNOUNCER: There was a time in this country when people used to say "no news is good news." But that just isn't true any more. Today, each of us has a big responsibility to keep informed. and radio's the modern way to do it. Radio brings you the news while it's still news... many times while the news is actually being made. And radio's in-depth interviews and discussions provide an added insight into what's going on in this restless and changing world of ours. To stay in the know, depend on radio... the what's happening sound.

- 0 -

MARGO

SPOT ANNOUNCEMENT #9 LENGTH: APPROX. 15-SECONDS

ANNOUNCER: Here's a driving tip for motorists. You can turn those miles into smiles with the pleasure sounds of radio. So dial a smile wherever you are and stay in touch with what's going on with WEMJ radio... the what's happening sound.

- 0 -

SPOT ANNOUNCEMENT #10 LENGTH: APPROX. 15-SECONDS

ANNOUNCER: All across the land more people than ever before are listening to radio. The reason is simple. Radio's the sound of what's going on. And there's fun for everyone. Enjoy the new, exciting sounds of the world around you on radio... the what's happening sound!

- 0 -

JINGLE CUT-IN # 1 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) Radio's the skywide, pleasure-
packed sound of what's happening...
your favorite tunes, the ball
scores, the latest news. It's
all yours free -- at the instant
of your command -- on radio...
the what's happening sound!

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60

JINGLE CUT-IN # 2 LENGTH· 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) You're in the know with radio. And in (CITY, AREA, COMMUNITY) (CALL LETTERS) guarantees it. You're in touch with the world around you with (CALL LETTERS) Radio... "The What's Happening Sound!"

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60

- 0 -

JINGLE CUT-IN # 3 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) Standards to pops, the tunes
are tops on (CALL LETTERS) Radio...
"The What's Happening Sound!"

The (FREQUENCY) spot is the number
one stop on the pop music parade
in (AREA, CITY, COMMUNITY).

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60



JINGLE CUT-IN # 4 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) Wherever you are, whatever you do, the sound of music's always in the air...And you hear it best on (CALL LETTERS) Radio..."The What's Happening Sound!"

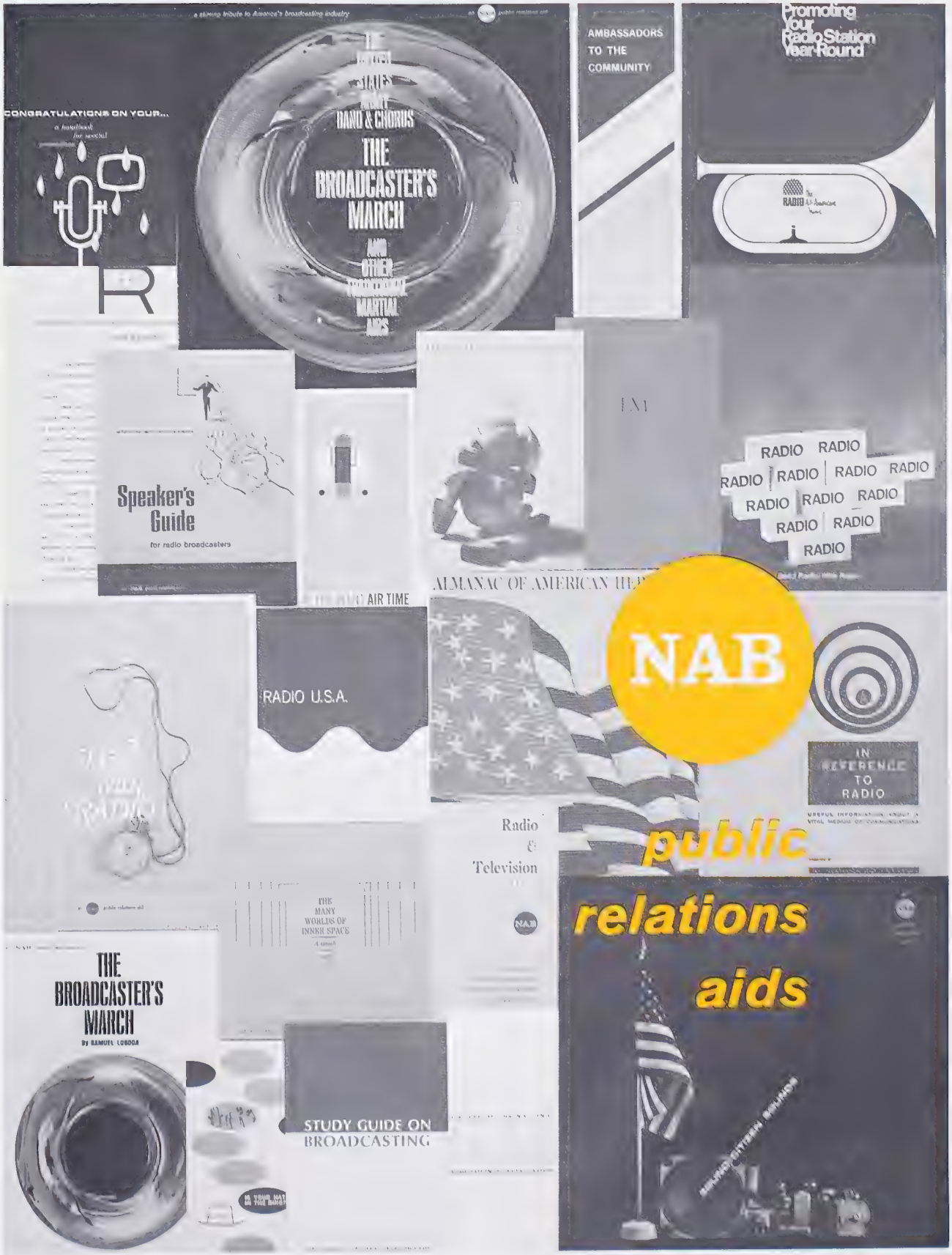
MUSIC: JINGLE. (UP & OUT TO FINISH:) :60

JINGLE CUT-IN # 5 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) May is National Radio Month... but May also means funtime out-of-doors, where the portables play. Take the good, wholesome fun of radio with you wherever you go with an AM/FM portable!

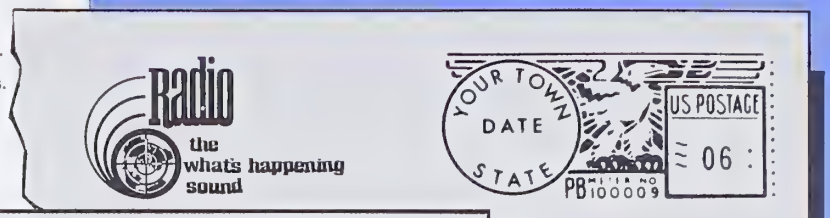
MUSIC: JINGLE. (UP & OUT TO FINISH:) :60


CONGRATULATIONS ON YOUR...
a handbook for special
R
a stirring tribute to America's broadcasting industry
BAND & CHORUS
THE BROADCASTER'S MARCH
AND OTHER
AMBASSADORS TO THE COMMUNITY
Promoting Your Radio Station Year-Round
RADIO
Speaker's Guide
for radio broadcasters
RADIO RADIO
RADIO RADIO RADIO RADIO
RADIO RADIO RADIO
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Radio & Television
THE MANY WORLDS OF INNER SPACE
public
relations
aids
THE BROADCASTER'S MARCH
By SAMUEL LOBODA
STUDY GUIDE ON BROADCASTING



National Association of Broadcasters 1771 N Street, N.W., Washington, D.C. 20036

Design A—
For Model "R" and "53" Meters.





Design B—
For Model "DM" Meters.

1969 postage meter ads

Economical

Distinctive

Effective!

an
NAB
public relations aid

These are your new, 1969 National Radio Month postage meter ads. The two styles shown here are available from Pitney-Bowes, Inc., for use on your P-B postage meter.

Low in cost, these miniature billboards serve as a natural cross-media tie-in to support your station's radio promotion—not only during Radio Month, but throughout the year! Put them to work for you. They'll carry the good word about radio to your clients and other correspondents every time you stamp and seal your mail.

NAB members enjoy a special discount from Pitney-Bowes on orders for either of these plates. The NAB member price for design "A"—for use on all P-B meters except the "DM" model—is $12.25, plus tax where applicable, postage paid. Design "B" is for use on all P-B model "DM" meters. The price is $9.25, plus tax where applicable, postage paid. Be sure to include the model or serial number of your postage meter machine on your order.

All Pitney-Bowes sales representatives have been informed by the factory of the availability of these special radio meter ads. You can place your order through your local Pitney-Bowes sales office or expedite it yourself by using the special, pre-addressed order card provided below.

Pitney-Bowes, Incorporated
Stamford, Connecticut

Gentlemen:

Please enter our order for the 1969 National Radio Month postage meter ad plates as specified. Thank you!

Design A _____(quantity) at $12.25 each for "R" and "5300" meters.

Design B _____(quantity) at $9.25 each for "DM" desk model meters.

Add any local tax that may apply.

Our meter model or serial number is _____.

Station

Street Address or P.O. Box Number

City

State Zip Code

Name of Ordering Official

TO: Pitney-Bowes, Incorporated

Walnut and Pacific Streets
Stamford, Connecticut 06904

Radio

the whats happening sound

Radio

the whats happening sound

Radio

Radio

Radio

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS



Celestial Harmonies

2LP CEL 013/14 DIGITAL



"Wherever two or three gather in my name, there I AM among them," said the Lord. — Matthew 18:20


LASER
DANCE
FEAR (REMIX)
BATTLE CRY


LASER
DANCE
D.J. INFO
SIDE A : FEAR (REMIX) 6:10 124 BPM
SIDE AA : BATTLE CRY (REMIX) 5:10 122 BPM
BATTLE CRY (SPACEMIX) 5:15 122 BPM
FEAR IS COMPOSED , ARRANGED & PRODUCED BY MICHIEL v/d KUY
BATTLE CRY IS COMPOSED & ARRANGED BY ROB van EIJK
BATTLE CRY IS PRODUCED BY ROB van EIJK & MICHIEL v/d KUY
EXECUTIVE PRODUCER : ERIK van VLIET
PUBLISHMENT BY THE COMPANY OF THE TWO P(I)ETERS
MADE IN HOLLAND
HOT SOUND RECORDS
PLEINWEG 242 3083 EZ
ROTTERDAM HOLLAND
PHONE : (0)10–4841936
HS 8724
FEAR (REMIX)
BATTLE CRY

AIR-1003-4

Alisabethe Jergens



AM-1805-4

Alisabethe Jergens

SIDE ONE

"HUNGRY FOR YOUR LOVE"

Written By: Dale Schacher
Blendingwell Music Inc. © 1977
Arranged By: Don Vincent
Joe Esposito & Eddie Hokensen of Brooklyn Dreams
Courtesy of Casablanca Records

SIDE TWO

"SUPERNATURAL WOMAN"

Written By: Donald R. Hockett
Deanna L. Hockett
First National Music Co. © 1978
Arranged By: Don Vincent
Produced By: Bob Stone/P. Forsythe
Recorded By: Larrabee Sound—Hollywood, CA
Westlake Audio—Hollywood, CA
Studio Marcadet—Paris, France
Mixed at Country Lane Studios—
Munich, Germany
Engineered By: Bob Stone
Art Direction: Eddie Douglas

How do I write in a paragraph who I am, how I feel, where I've been and where I want to go? I don't! I can't! The waste paper basket gets full. Instead, you put down this cover, turn down the lights, put on the record, and let the music start. Dance if you feel it, but don't forget to smile. For behind all my words and breaths, you'll be able to feel a little bit of me, at least for awhile. You'll find me right behind "that feeling" that makes you smile.



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APRIL TWENTY TWO PRODUCTIONS
LOS ANGELES/PARIS

~14~ UNRELEASED SONGS

BEATLES DISCS



Delicious Together

BETTY EVERETT & JERRY BUTLER



VJ 1029

VJLP-1099

VJ
VEE-JAY RECORDS

DELICIOUS TOGETHER

BETTY EVERETT & JERRY BUTLER



Here, for the first time on records, are the two great hit makers Betty Everett and Jerry Butler.

Betty, in the last year, has come to be regarded as the girl with the brightest future of any female vocalist on the scene today. Her recording of "You're No Good," which sold over half a million copies, was quickly followed by the big hit "Shoop Shoop Song," a record that remained on the national best selling charts for months.

Although it has become the custom in the music business to try to classify new singers as "like someone," the experts have been hard put to categorize Betty as she fits no ordinary comparative niche. Her own unique style and vocal charm have completely seduced her listeners and devotees. Her teaming with Jerry Butler in this album gives her the opportunity to sing with an artist that stands as a giant in the recording industry.

Jerry Butler probably has made more hits on a consistent level than any other artist. His massive audience is to be found in every corner of the world. He has the rare ability to reach all markets including the popular, rhythm and blues market etc. This type of vocal domination and spread of audience is almost unheard of in an industry that has become specialized.

To list the number of hits Butler has to his credit would need an album jacket twice the size of this. However, to name a few Jerry Butler chart makers and best sellers—"He Will Break Your Heart," "For Your Precious Love," "Moon River," "Make It Easy On Yourself," "Need To Belong" and "I'm Telling You."

Like the best of all couplings—they jell beautifully—Betty and Jerry are delicious together.

side one

LET IT BE ME

LOVE IS STRANGE

JUST BE TRUE

SINCE I DON'T HAVE YOU

IT'S ALL RIGHT

OUR DAY WILL COME

side two

AIN'T THAT LOVING YOU BABY

I CAN'T STAND IT

THE WAY YOU DO THE THINGS YOU DO

LET THE GOOD TIMES ROLL

FEVER

COVER DESIGN AND PHOTO GEORGE S. WHITEMAN

PERCUSSION

..... JOHN DOWLAN

IN

RUDIMENTAL DRUMMING

THE 26 STANDARD AMERICAN DRUM RUDIMENTS

POPULAR RUDIMENTAL VARIATIONS

CONTEST SOLOS - FULL PERCUSSION ENSEMBLE SELECTIONS



FLP2083

PERCUSSION ..... *JOHN DOWLAN*

IN

RUDIMENTAL DRUMMING

THE 26 STANDARD AMERICAN DRUM RUDIMENTS
POPULAR RUDIMENTAL VARIATIONS
CONTEST SOLOS - FULL PERCUSSION ENSEMBLE SELECTIONS

SIDE ONE
(30:04)

THE 26 STANDARD AMERICAN DRUM RUDIMENTS

1 - The Long Roll
2 - The Five Stroke Roll
3 - The Seven Stroke Roll
4 - The Flam
5 - The Flam Accent
6 - The Flam Paradiddle
7 - The Flamacue
8 - The Ruff
9 - The Single Drag
10 - The Double Drag
11 - The Double Paradiddle
12 - The Single Ratamacue
13 - The Triple Ratamacue
14 - The Single Stroke Roll
15 - The Nine Stroke Roll
16 - The Ten Stroke Roll
17 - The Eleven Stroke Roll
18 - The Thirteen Stroke Roll
19 - The Fifteen Stroke Roll
20 - The Flam Tap
21 - The Single Paradiddle
22 - The Drag Paradiddle # 1
23 - The Drag Paradiddle # 2
24 - The Flam Paradiddle-Diddle
25 - Lesson 25
26 - The Double Ratamacue



SIDE TWO
(19:29)

RUDIMENTAL VARIATIONS

1 - The Four Stroke Ruff
2 - The Single Seven or Sextuplet
3 - The Flam Accent # 2
4 - The Six Stroke Roll
5 - The Triple Paradiddle
6 - The Single Nine

FULL PERCUSSION ENSEMBLE SELECTIONS

Marching Solo # 1
Percussion Rhythm of Alabamy Bound
and Waiting For The Robert E. Lee
Marching Solo # 2

Snare Drum used in the performance of this recording is the new ROGERS Custom Built "Dyna-Sonic" Model furnished by Tollin & Welch Drum Studios of Music City, Philadelphia.

ABOUT JOHN DOWLAN

In the short 36 years of his life, John Dowlan not only learned the art of drumming, he mastered it in such a way that he went on to win many titles and national honors.

Five times a National Champion, he also holds the following titles: National Open Champion 1958-59-60; National VFW Champion 1949-50-51-52; Eastern States Champion 1950-51-52; Mason-Dixon Champion 1958-59-60; Pennsylvania-Maryland Champion 1958-59; and many others.

The championship corps he has instructed reads like a story book. Among them are such world famed corps as: Reilly Raiders, Archer-Epler Musketeers, Reading Buccaneers, The United States Air Force Drum & Bugle Corps of Washington, D. C., Vasella Musketeers, Bracken Cavaliers, Yankee Rebels; and other past greats which included: Osmund Hurricanes, Liberty Bell, West Reading and others.

Yes, for a young man, John Dowlan has certainly left his mark on today's drumming enthusiasts. It was John Dowland who "invented" and developed the art of "backsticking". Today, many of the top drum sections in the nation are using the "backsticking" in their repertoire.

And so goes the story of John Dowlan... a drummer's drummer ....always working to perfect new techniques and new rhythms into today's modern drum line.

ABOUT THE RECORD

This is a High-Fidelity demonstration record of the 26 Standard American Drum Rudiments, along with other popular rudimental variations which are frequently performed by the champion drummers of today. You will also hear some modern rudimental contest solos and a few interesting full percussion ensemble selections.

The rudiments are played by John Dowlan, who has been National Champion in this field for 5 years and has instructed hundreds of students in the manner displayed on this recording.

Each rudiment is played Open - Close - Open -- that is, start very slowly and gradually increase speed evenly until the rudiment is fast or closed; then gradually decrease speed evenly until the original starting tempo is reached and the rudiment is open again.

The percussion ensemble numbers are played by members of the Vasella "Musketeers" Junior Drum & Bugle Corps, Philadelphia, Pa. They are Penna. State American Legion and V. F. W. Champions for 1961, 1962-63, and are instructed by Mr. Dowlan.

It is our hope at Fleetwood that this recording will prove to be an invaluable training aid for future percussionists, and a handy refresher to those who have mastered the difficult art of drumming.

A personal note of gratitude to John Dowlan. Not only is he one of the busiest instructors of the art today, he also manages to write the very popular "Drummers Service" column in Drum Corps News in addition to being a very busy judge among other duties.

Notes by RICHARD I. BLAKE, *Recording Director*

ABOUT THE RECORDING

The entire PERCUSSION album was recorded in Haddenfield, New Jersey. It was recorded on stage in the Auditorium of St. Mary's High School. This recording was mastered in both monaural and stereophonic sound. It is our belief that owners of stereophonic play-back equipment will receive greater sound coverage and separation of ensemble work contained herein; hence the production of this album in stereophonic sound as well as the regular monophonic version.

The high speed tape masters were made on a Presto 800 two channel stereophonic tape recorder. Neumann U 48a microphones were used and a cardiod pattern was utilized. Transfer of the high speed masters was made on an Automatic Neumann Lathe of the latest design, using Westrex 45/45 stereo cutters.

Recorded by RICHARD I. BLAKE

FLP 2083 FSLP2084

Printed in U.S.A.

FLEETWOOD RECORDS • MANUFACTURED BY RAVIN RECORDINGS, INC. • LYNN, MASSACHUSETTS

SIDE 1

ANNIVERSARY OF MY MIND	2:36
FOR THE WORLD	1:45
WAKING UP	3:10
MOVING DAY	2:17
AFTER THE BEFORE	3:27

SIDE 2

DISTANT, OH SO FAR	3:10
ROSSBY	3:13
FLOCK OF BIRDS	2:33
SUNDAY SUIT OF CLOTHES	2:35
WE'RE GROWING	2:39

ALL SELECTIONS —
UNART MUSIC CORP (BMI)

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729 SEVENTH AVENUE
NEW YORK 19, NEW YORK




Linda
Hargrove
music
is
your
mistress

EKS-75063 STEREO

SIDE ONE

FALLEN ANGEL 3:01
electric guitar GRADY MARTIN
electric dobro PETE DRAKE
acoustic guitar LINDA HARGROVE
piano EARL BALL
bass BOB MOORE
drums & percussion KARL HIMMEL
vocal group GARY S. PAXTON SINGERS

NEW YORK CITY SONG 3:51
electric guitars GRADY MARTIN, JIMMY COLVARD
steel guitar PETE DRAKE
acoustic guitars CHIP YOUNG, JIMMY COLVARD, LINDA HARGROVE
piano HARGUS "PIG" ROBBINS
bass HENRY STRZELECKI
drums JERRY CARRIGAN

LET IT SHINE 2:24
electric guitars GRADY MARTIN, JIMMY COLVARD
steel guitar PETE DRAKE
acoustic guitars CHIP YOUNG, LINDA HARGROVE
piano HARGUS "PIG" ROBBINS
bass HENRY STRZELECKI
drums JERRY CARRIGAN

SING, FEELIN', SING 3:58
electric guitar GRADY MARTIN
acoustic guitars DAVE KIRBY, HAROLD BRADLEY, LINDA HARGROVE
piano JERRY SMITH
bass BOB MOORE
drums BUDDY HARMON
vocal group GARY S. PAXTON SINGERS
strings

MY SECRET SELF 4:03
electric guitar GRADY MARTIN
acoustic guitars DAVE KIRBY, HAROLD BRADLEY
piano JERRY SMITH
bass BOB MOORE
drums BUDDY HARMON

THE FARMER'S FORMER WIFE 2:53
acoustic guitars JIMMY COLVARD, LINDA HARGROVE
dobro PETE DRAKE
organ EARL BALL
upright bass JOE ALLEN
drums & percussion KARL HIMMEL
harmony vocal MELBA MONTGOMERY

strings
1st violin SHELDON KURLAND, STEPHANIE WOOLF
2nd violin GEORGE BINKLEY, LENNIE STRAIGHT
viola GARY VANOSDALE
cello MARTHA McCRORY

PRODUCED
BY
PETE DRAKE
For
PETE DRAKE PRODUCTIONS, INC.

SIDE TWO

MUSIC IS YOUR MISTRESS 2:53
electric guitar GRADY MARTIN
acoustic guitars CHIP YOUNG, JACK SOLOMON, LINDA HARGROVE
piano HARGUS "PIG" ROBBINS
bass HENRY STRZELECKI
drums JERRY CARRIGAN
strings

I FEEL FREE NOW 2:49
electric guitar JIMMY COLVARD
acoustic guitar LINDA HARGROVE
piano EARL BALL
bass JOE ALLEN
drums KARL HIMMEL
vocal group THE ANITA GROUP SINGERS

COUPLES 3:07
electric guitar GRADY MARTIN
acoustic guitars DAVE KIRBY, HAROLD BRADLEY, LINDA HARGROVE
piano JERRY SMITH
bass BOB MOORE
drums BUDDY HARMON
strings

DON'T LET IT BOTHER YOU 3:39
electric guitar JIMMY COLVARD
acoustic guitars BOBBY THOMPSON, LINDA HARGROVE
piano EARL BALL
bass JOE ALLEN
drums & percussion KARL HIMMEL

A SONG I WAS TOO FOOLISH TO BELIEVE 3:33
electric guitar JIMMY COLVARD
acoustic guitar LINDA HARGROVE
steel guitar PETE DRAKE
piano EARL BALL
bass JOE ALLEN
drums & percussion KARL HIMMEL
vocal group MELBA MONTGOMERY, LINDA HARGROVE

WHEN HE LEADS HIS LAMBS AWAY 3:35
electric guitar JIMMY COLVARD
acoustic guitars BOBBY THOMPSON, LINDA HARGROVE
piano EARL BALL
bass JOE ALLEN
drums KARL HIMMEL
vocal group GARY S. PAXTON SINGERS

Mixers PETE DRAKE, STAN KESLER
Recorders STAN KESLER, DAVID WEST, LINDA HARGROVE
Recorded, Produced, and Created at Pete's Place,
809 18th Ave. So., Nashville, Tennessee

FALLEN ANGEL recorded at Columbia Studio B in Nashville, Tennessee
Engineer STAN HUTTO
Recorder CHARLES BRADLEY
Mixed by PETE DRAKE at Pete's Place

Strings arranged by Hank Levine

The Gary S. Paxton Singers GARY S. (BRUSH APE) PAXTON, DIANE HARRISS, LAVERNA MOORE, LARRY STRZELECKI, DUANE E. WEST

The Anita Group Singers JAMEY RYAN, LANNY AVERY, LINDA HARGROVE

Jamey Ryan Courtesy of Atlantic Records
Dave Kirby Courtesy of Dot Records
Melba Montgomery Courtesy of Elektra Records
Jerry Smith Courtesy of Ranwood Records

Special thanks to RUSS MILLER, PETE DRAKE, JAC HOLZMAN
Extra Special Thanks to AL SIMPKINS, SONNY BROOKS
and the HARPTONE GUITAR CO. for their extraordinary kindness

Photography FRANK BEZ Art Direction ROBERT L. HEIMALL

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elektra

V6-8665

The Tenor Sax
Eloquence of Stan Getz
merges with the
Guitar Artistry of
Laurindo Almeida
in an album
of pulsing
Latin Beauty



Menina Moca / Outra Vez
Winter Moon / Do What You Do, Do
Samba Da Sahra / Maracatu-Too

Laurindo Almeida appears through the courtesy of Capitol Records, Inc.

Produccion y Direccion Artistica:
TINO GEISER

Asistente de Produccion:
PANCHO SAENZ

Productor Ejecutivo:
ANTONIO "Tony" MORENO

Arreglos y Direccion Musical:
TINO GEISER (*)
PANCHO SAENZ (**)

Grabado en: ESTUDIOS "GOLDEN" - Mexico, D. F.
Ingenieros: SERGIO GARCIA
GONZALO SOSA
CARLOS MUÑOZ
Mezclas: SERGIO GARCIA
TINO GEISER
PANCHO SAENZ

Agradecemos sinceramente la colaboracion del *S. U. T. M.
*(Sindicato Unico de Trabajadores de la Musica) - Mexico



De pie: PANCHO SAENZ. Sentados: **CHUCHO AVELLANET, TINO GEISER**
Ingeniero SERGIO GARCIA



De pie: PANCHO SAENZ, ANTONIO "Tony" MORENO, EDMUNDO PEREZ, De La PAZ
Sentados: CHUCHO AVELLANET, TINO GEISER, Ingeniero SERGIO GARCIA



ANTONIO "Tony" MORENO, CHUCHO AVELLANET y TINO GEISER

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TH top hits
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CARIBBEAN NIGHTS

DUNHILL abc RECORDS

STEREOPHONIC

DS-50029

STEPPENWOLF

INCLUDING THE HIT

BORN TO BE WILD



STEPPENWOLF

DUNHILL abc RECORDS

50029



SIDE "A":
1. SOOKIE SOOKIE—3:09
(Don Covay)
2. EVERYBODY'S NEXT ONE—2:53
(John Kay, Gabriel Mekler)
3. BERRY RIDES AGAIN—2:45
(John Kay)
4. HOOTCHIE KOOTCHIE MAN—5:07
(Willie Dixon)
5. BORN TO BE WILD—3:28
(Mars Bondfire)
6. YOUR WAY'S TOO HIGH—5:40
(John Kay)

SIDE "B":
1. DESPERATION—5:35
(John Kay)
2. THE PUSHER—5:43
(Hoyt Axton)
3. A GIRL I KNEW—2:38
(John Kay, Morgan A. Cavett)
4. TAKE WHAT YOU NEED—3:28
(John Kay & Gabriel Mekler)
5. THE OSTRICH—5:43
(John Kay)

Produced By
GABRIEL MEKLER

Engineers
RICHARD PODOLOR
BILL COOPER

Recorded At
AMERICAN RECORDING CO.

Art Direction
Cover & Liner Design
GARY BURDEN

Photography
TOM GUNDELFINGER

DUNHILL RECORDS, INC. / NEW YORK–BEVERLY HILLS / A SUBSIDIARY OF ABC RECORDS, INC., 1330 AVENUE OF THE AMERICAS, N.Y.

FTS-3062
STEREO

THE ALAN BOWN



Verve FORECAST

Metro-Goldwyn-Mayer Inc. Printed in U.S.A.



THE ALAN BOWN

A MIKE HURST PRODUCTION

Arranged by The Alan Bown
* Arranged by Phil Dennys
Engineers: Eddie Kramer and Terry Brown
Directed and Engineered by Vic Valentin
Art Direction: Dick Smith

Verve FORECAST

SIDE ONE

TOYLAND*†	2:34
MAGIC HANDKERCHIEF	3:16
LITTLE LESLEY†	2:10
ALL ALONG THE WATCHTOWER	3:09
SALLY GREEN	3:19
PENNY FOR YOUR THOUGHTS	3:39

SIDE TWO

STORY BOOK	3:15
TECHNICOLOR DREAM*†	2:55
LOVE IS A BEAUTIFUL THING†	3:32
VIOLIN SHOP	3:01
YOU'RE NOT IN MY CLASS	3:34
MY GIRL THE MONTH OF MAY†	2:48

All compositions ASCAP except (†) BMI

The Alan Bown is a group of rockers as English as crumpets in their appearance, as international as chicken soup in their appeal. Seven good-looking guys, and British to the bone—but their own very special sound breaks down all geographical barriers.

Onstage, they don't believe in just standing still and playing. And their contagious "live" enthusiasm has gained The Alan Bown a large following all over Europe. They zoom into a club in Scotland and when they've left, the usually staid Scottish lads and lassies are just as exhausted as they are. They flip into a cave in the South of France and suddenly the French and the English are blood brothers. They export a psychedelic, impossible, crazy, wonderful record called "Toyland" to the United States and once again the sun never sets on the Empire. As you'll hear in this, their first album in the United States.

Alan Bown:
Leader, trumpet player *extraordinaire* and the oldest member of the group (a senile 24). Born in Slough, Bucks, he has managed to overcome that infirmity, mostly because of his blue eyes and blond hair—plus a penchant for milk, Steve McQueen movies and getting ahead.

Geoff Bannister:
Born in St. Albans (Jane Marple once solved a mystery there), Geoff is an expert organist, fly swatter and "looner" (an old English sport played with a telephone and a croquet mallet). His professional ambition is to get a record in the Top 10 and his personal ambition is to get a record in the Top 10.

John Anthony:
The group's tenor sax player, John was born in Todmorden which is nowhere near Dundee-by-the-Sea. He has no favorite color, but enjoys eating Mousaka (a delicate pasta made in Erie, Pa.) by the dozen. His hair is blond, his eyes are blue and he will be 30 years old on February 15, 1977. (Send him a card.)

Stan Haldane:
Bass guitarist Stan enjoys swimming and boating and reciting his favorite colors (blue, black, mustard, green, yellow, brown and red) to anyone who will listen (there aren't many left). He wants very much for the group to be popular and he smiles a lot.

Jess Roden:
The youngest member of The Alan Bown (an under-age 20), Jess was born in Kidderminister (no reflection on his maturity or political leanings) and describes the color of his eyes as shut. The Alan Bown vocalist, Jess eats cornflakes to keep his vocal chords in shape and enjoys all movies featuring mothers.

Vic Sweeny:
Born in Chelsea, Vic grew up to be a drummer. He likes to swim, play tennis, golf and eat jellied eels. He has blue eyes, dark brown hair and his personal ambition is to be happy, have good health, and eat jellied eels.

Tony Catchpole:
Lead guitarist Tony was born in Klagenfurt, Austria and enjoys Coke and Natalie Wood just like any other typical Austrian/English boy. Two days older than Jess Roden, he freely gives the youngest Alan Bowner advice on how to get on in this world.

—David A. Kaufelt

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Manufactured by MGM Records Division; Metro-Goldwyn Mayer Inc., 1350 Avenue of the Americas, New York, N.Y. 10019

The selections contained in this album were previously released as Music Factory album MFS-12,000.

THE ALAN BOWN
VERVE/FORECAST

ARE YOU READY TO USE

SELF-HYPNOTISM

TO MAKE LIFE GIVE YOU WHAT YOU WANT?



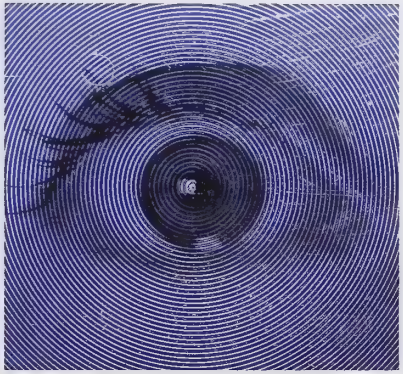
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Each INSTANT LEARNING COURSE consists of two 12" LP records, and accompanying text — that reinforces, but does not duplicate the information on the records.

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59SH



LEARN TO USE

SELF-HYPNOTISM

TO MAKE LIFE GIVE YOU WHAT YOU WANT!

by Arthur Sontged

HERE AT LAST IS A "LEAN-BACK-AND-LISTEN" COURSE THAT REVEALS NATURE'S OWN KEY TO REACHING AND CONTROLLING THE SUBCONSCIOUS—A TECHNIQUE THAT IS AVAILABLE TO ALL WHO DREAM OF A BETTER LIFE—WHO WANT MORE POWER TO ACHIEVE POWER, PRESTIGE AND A HIGHER INCOME!

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Self Hypnotism

Arthur Sontged

WE ARE ALL HYPNOTISTS

In the reasonable study of hypnotism—it is important that we accept that the ability to strongly accept a suggestion is an inherent talent in us all.

In varying degrees of course. As an example:

When the theatrical hypnotist brings fifteen or twenty people on stage—asks them all a few questions—keeps about five and sends the others back to their seats—he has checked the degree of suggestibility of the group—and kept the most highly suggestible.

Now, with a group of willing people on stage—he can bring them into a state of acceptance of his suggestions. (or her—I know many fine, competent lady hypnotists!)

So—this means that without the desire to accept the suggestions of the hypnotist—there would be no hypnotist.

Following this, we now understand that—as a matter of absolute fact, we are really hypnotizing ourselves.

By accepting the suggestions, we have caused our minds to accept a situation that is established as real!

WHAT DOES THIS REALLY MEAN?

Simply put, this means that we are convincing ourselves that the suggestions fed to us by the hypnotist should be followed.

A word about this: Careful studies establish that mentally well balanced people accept no suggestions that are self-destructive. However, if the tendancy toward self-destruction is high in the individual, the potentially harmful suggestion could well put them over the edge. For this reason, please remember that the ability to self-hypnotize is a tool and must be used wisely, fully aware of the potential problems.

However, in the majority of instances, there is little if any danger.

So now we have established that we are actually our own hypnotist, being graciously cooperative to the theatrical hypnotist—when in fact, although he is doing the suggesting—we are doing all the work!

SUGGESTION AND SELF-HYPNOSIS

Of course, we are all open to suggestion. Happens every second of our waking day. Consider the blatant direct suggestion you are hammered with in the media—by the sellers of medicines to the sellers of politicians.

Fact—semi-facts—fables—all become as real as we allow them to become. Repetition is the key to accepting a suggestion.

REPETITION

It all started—in modern times, that is, with Dr. Emil Coué, a French pharmicist. He started a clinic on auto-suggestion in Nancy, France. His interest was self-cure in psycho-somatic problems.

His 'law of reverse effect'—that the harder a person tries to do something the less able he is to accomplish it!

He had a simple formula. By repeating a series of ego-building words—over and over—we could indeed, he felt, better our understanding and feeling about ourselves.

Coue's "Every Day In Every Way, I'm Getting Better

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REMEMBER THIS:

1. You can train yourself to be anything you want to be. Self-Hypnosis will help you in this goal.

2. Think positively. Don't downgrade a material possession simply because you think it is out of your reach. NOTHING IS OUT OF YOUR REACH!

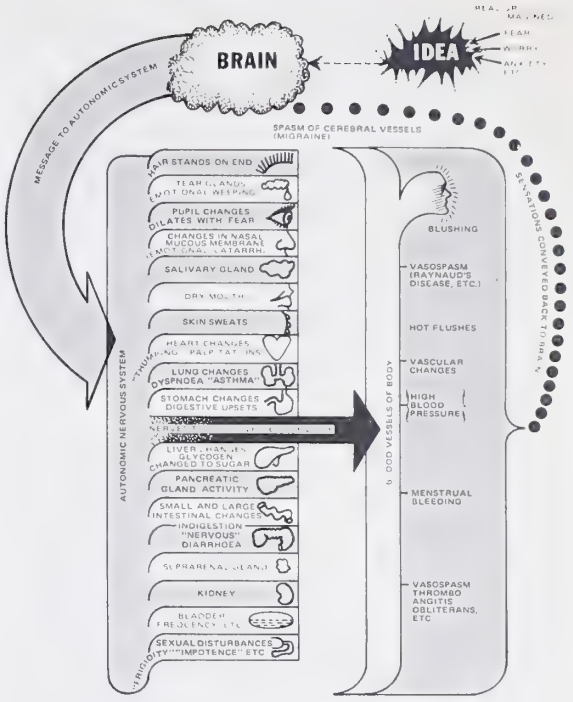
3. When fear—of rejection—fear of failure—any emotional fear— encroaches on your life-style—banish it with positive, productive thinking.

4. To help yourself maintain a positive mental attitude—avoid, at all costs, people who have totally negative attitudes, and who, because of their own problems tend to downgrade others in a vain attempt to build themselves up! These people you can do well without!

WHAT YOU CAN DO WITH YOUR NEW FOUND TALENT: SELF-HYPNOSIS:

Once you have trained yourself to accept your own suggestions, there is no limit to the use of self-hypnosis in your development. You can use the technique to control your eating habits. You are well aware that the only true weight control diet is the one that occurs when a new pattern of eating is developed. Self-Hypnosis can help you lose weight—and to maintain the weight level you want when you are faced with the temptation that rocked you away from all previous diets. Remember to think of the benefits of your weight loss—. As an example: How attractive you will look with your weight reduced, and with your new found powers you can maintain your correct weight level. How well you will look in clothes. A day on the beach in a bathing suit is no longer frightening—BECAUSE YOU KNOW YOU LOOK—AND FEEL—GREAT!

And—break your other habits with Self-Hypnosis. Smoking is not at all beneficial to the human metabolism. It has been established that people die because they smoke cigarettes. Then why are there more people smoking cigarettes today than ever before? I can't say, but ask these people, they will all say they want to 'quit'—but can't. OF COURSE THEY CAN! ANYONE CAN! Using self-hypnosis and repeating to yourself the benefits accrued from divesting yourself of this disgusting pattern will break you away from this terrible, killing habit quickly.



Diagrammatic sketch to show how ideas can affect organs and glands of the body via the autonomic nervous system.

As a matter of fact, in almost every area of your life you will find that self-hypnosis is vaulable. I have a close friend who was unable to fly—and he travels a great deal—until he learned to relax and use the power of self-hypnosis to overcome his fears!

It is worth repeating:

SELF-HYPNOSIS (or hypnosis in any form) IS MERELY A SUGGESTION THAT HAS BEEN ACCEPTED.

Obviously, you are in the best position to determine what you want most out of life. You are in the only position to word your wants so that you will accept them most readily. You are the only one who can make hypnosis work!

Use it. Many hundreds of thousands do and use the technique for enhancing the productivity of their lives. You can do the same!

And Better" today seems simple when we compare it with the elaborate treatises written on developing the talent of accepting ourselves—and learning to live with ourselves. But—examine it. As a matter of interesting fact—the very same results are accomplished.

Repetition in accepting a situation also was well established by the Russian Ivan Pavlov. Pavlov used repetition to develop conditioned reflexes.

Working with dogs, he trained them to expect to be fed when a bell was rung. After a short period, the dogs salivated when the bell was rung—in anticipation of being fed. Furthur studies showed that the animals could be de-conditioned from previous developed reflexes as well.

Now, let's get back to Emil Coué. Remember what his law of reversed effect claimed: *The Harder A Person Tries To Do Something The Less Able He Is To Accomplish It*!

This means simply that, in order to accept a suggestion easily and rapidly, we must learn to relax—and allow the suggestion to be accepted!

RELAXATION

First, let's learn the difference between tension and relaxation. Loosen all your clothes. Lie down on the floor—on your back.

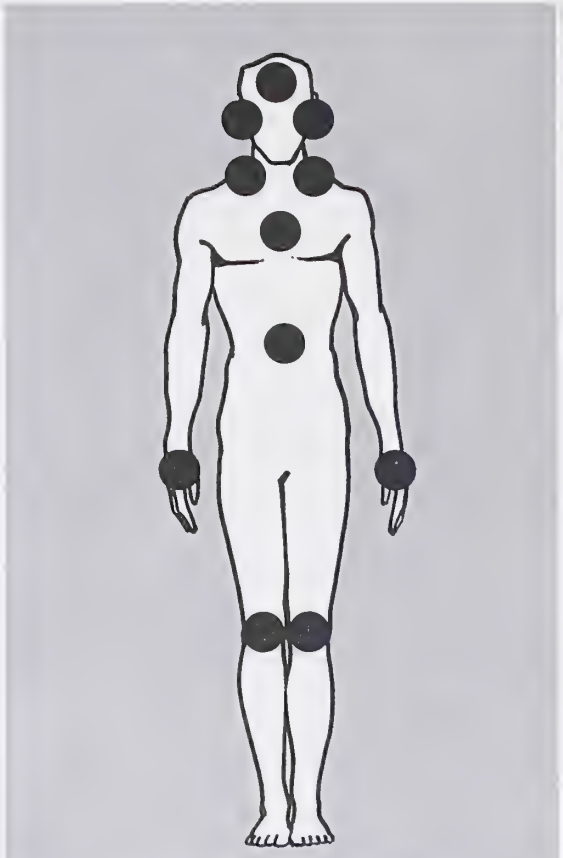
NOW—TIGHTEN EVERY MUSCLE IN YOUR BODY. TIGHT! SO THAT YOU'RE ACTUALLY RESTING ON YOUR HEELS AND THE BACK OF YOUR HEAD.

Now—release this tension—collapse into yourself.

Breathe deeply and slowly. Deep belly breaths. Allow yourself to think of absolutely nothing— except your breathing pattern.

Relaxed? Now you know the difference between tension and relaxation.

Think about this? Could you have been able to absorb any information at all when you were resting like a steel plank—on your heels and the back of your neck? Of course not. You were too busy concentrating on creating the tension in your body to do anything else.



Circles indicate tension points.

Now—however, you are loose. Every muscle is fluid. Relaxed, calm, restfully aware of your surroundings and yet, your mind is sharp and alert. Your vital signs are active. Heart beating easily. Breathing comfortably. Relaxed.

Let's try another demonstration—. GRIT YOUR TEETH! CONSIDER THAT YOU ARE ANGRY. VERY ANGRY. WRINKLE YOUR BROW. After a few seconds—let your jaw drop open. Breathe easily. Calmly. Relaxed?

Now travel along your body. Tense your fists. Relax. Stiffen your knees and elbows. Relax. Take a deep chest breath—hold it for about 30 seconds—and then relax. Let

the air out slowly—start to breathe easily.

Realizing the difference between tension and relaxation is valuable information in the pursuit of developing self-hypnosis. In order to accept any suggestion—either from others or yourself—you must develop the ability to relax and accept the suggestion. Without your acceptance—the suggestion—no matter how well put or how important—is valueless.

HYPNOSIS IS A SUGGESTION THAT HAS BEEN ACCEPTED!

That's the whole 'secret' in a nutshell. In order to either be hypnotized—or hypnotize yourself—you must learn to accept the given suggestion. When you are relaxed, you are not mentally fighting the suggestion, and are then able to concentrate on the suggestion as it is given. Now, about concentration:

HOW TO CONCENTRATE

Concentration defined simply is the ability to focus your mind on a subject, to the exclusion of all outside distractions. Or, for that matter, internal distractions as well. In other words, when you choose a suggestion, think only of this chosen suggestion—think about the benefits you will derive when this suggestion is fully accepted. Think only about the suggestion and its positives! Exclude all other sounds, internal doubts—everything!

There are simple tricks that will help you to learn to concentrate:

You can develop the talent of concentration by focusing your eyes on a point on the wall. Think only about this spot to the exclusion of everything else. While you are staring at this point on the wall—breathe easily and deeply—deep belly breaths—exhaling slowly.

If, while you are staring at this spot, you will repeat suggestions to yourself stating that you are, in fact, completly relaxed—and comfortable—and—"As I relax, my eyelids are growing heavier and heavier, my entire body is relaxed—and in just a few minutes I will be in hypnosis." You will find that, in fact, you have put yourself into self-hypnosis.

There is also a technique that is used by professionals to test whether you are actually in hypnosis. As a matter of fact, many people who are in hypnosis actually think they are resting—and not in hypnosis at all.

To prove to yourself that you are in hypnosis—you can use the eye test: After you close your eyes tightly—tell yourself that you will be unable to open your eyes at the count of five—the harder you try to open your eyes, the more they will seem to be stuck together. Tell yourself that your eyes are actually seamed together—tightly—welded together—tightly—and you cannot open them. Repeat this over and over—then, when you really try to open your eyes—you will find you are unable to. They will keep closed no matter what mental effort you expend to open them. They will stay closed until you tell yourself—conversely—that you can now open your eyes—you have complete control over your eye muscles and they can now easily open!

POSITIVE THINKING AND SELF-HYPNOSIS

It is far easier to fall into the typical negative syndrome, than to attempt the effort of building our egos to the point where we are pleased with ourselves.

However, it is important, in every area of your life to train yourself to appreciate both yourself and your efforts.

You have often heard the "cup of coffee being either half empty or half full"—depending on who makes the statement—the pessimist or the optimist.

Appreciate yourself. You have instinctive powers you have never used. When you complete a project or a learning program—congratulate yourself. The more you appreciate your individual efforts—the more you will develop emotionally and mentally.

When you are living day by day, let your thoughts be positive. Dismiss your fears. Think of the good life: Wealth—success—peace—the positive results of your efforts.

This is important in the development of your ability to train yourself for self-hypnosis.

Since Self-Hypnosis is merely the ability to accept a suggestion, you must always appreciate that the suggestion you want to accept is up-thinking and beneficial to you.


Rampage
Larry Page

PRICE CODE HH

PELS 556

Rampage

Rampage: *noun, verb intransitive.* Musical definition – passionate sounds; arouse excitement; erotic or wild movement; frenzied, explosive action.

Side One

1. **RAMPAGE** (4.15)
(Blackwell)
2. **CHASIN'** (4.10)
(Blackwell)
3. **DO IT IN SLOW MOTION** (3.15)
(Blackwell)
4. **JUST A LITTLE BIT** (4.12)
(Blackwell)
5. **EROTIC SOUL** (4.18)
(Blackwell)



Side Two

1. **TOUCH** (3.45)
(Blackwell)
2. **HOOKED ON YOU** (3.50)
(Blackwell)
3. **SMOKE GETS IN YOUR EYES** (3.40)
(Kern)
4. **BODY MOVEMENT** (4.30)
(Blackwell)
5. **FLY (VOLARE)** (3.15)
(Modugno)

Producer – LARRY PAGE
Engineer – DAVID BAKER
Recorded – PYE AND LANSDOWNE STUDIOS –London, England
Photography – TERRY O'NEIL
Design – CREAM

Larry Page Ork

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Produced by "Bugs" Bower executive producer Rick Blatweiss
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PARACHUTE

0701


ONE
WATERS

GRAVITY ADJUSTERS EXPANSION BAND

G. A. E. B.

SIDE ONE

1. ONE
2. EASTERN LUNARTERRANIUM
3. AUTUMNAL EQUINOX HARVEST DANCE

SIDE TWO

1. SOON AFTER THE BEGINNING
2. AMERIZENITATION
3. BIRDS RETURN TO HOLLYWOOD

THE INSTRUMENTS

DIATONIC SOUND GENERATOR, BAZOOKI, PIPE DRUMS, AEOLIAN SPACE HORN, SYNTHESIZER, WATERPHONES, MYTAR, SAWS, BASS VIOLIN, HORIZONTAL AND UPRIGHT PHONIUMS, BIRD CALLS, MICROTONAL REVOLVING SOUND GENERATOR, SGOURD, SUPERBALL MALLETS, WATERGONG, DRUMS, LOG DRUMS, SPRINGS, KEYBOARDS, ASSORTED GOURDS, PRINCESS OIL CAN, AND OTHERS

ABOUT THE G.A.E.B.

THE G.A.E.B. HAD ITS BEGINNINGS IN THE LATE 60'S. IT EMERGED AS A MUSIC ENSEMBLE SIMULTANEOUSLY WITH THE EXPERIMENTAL SCULPTURAL INSTRUMENTAL CREATIONS OF DESIGNER RICHARD WATERS. ALTHOUGH SOME INDIVIDUAL INSTRUMENTS MAY HAVE BEEN HEARD BY THE GENERAL PUBLIC ON L.P.S, T.V. DRAMAS AND IN MOVIES. THIS WILL BE THE FIRST TIME A COMPLETE SOUND JOURNEY HAS BEEN TAKEN (DURING WHICH TIME MANY OF THE INSTRUMENTS MAY BE HEARD SIMULTANEOUSLY) AND PLAYED BY FOUNDATION MEMBERS OF THE G.A.E.B. SOME MUSICIANS ALREADY EXPOSED TO THESE ORIGINAL INSTRUMENTS ARE: LALO SCHIFRIN, ROGER KELLAWAY, SHELLEY MANNE, EMIL RICHARDS, DAVE GRUSIN, THE GRATEFUL DEAD. THE G.A.E.B. IS BASICALLY AN ORGANIC MUSIC ENSEMBLE. HOWEVER, ANY INSTRUMENT (TRADITIONAL) OR, FOR THAT MATTER, ANY SOUND PRODUCING OBJECT (WHICH INCLUDES ELECTRONICS) COULD BE CONSIDERED VALID WITHIN THE OPEN-ENDED MUSICAL FRAMEWORK OF ANY G.A.E.B. COMPOSITION.

SPECIAL THANKS: RON HARTE, CLYDE FLOWERE (INVENTOR SUPERBALL MALLET), JOE CARROLL, N.P.A. (NORTHERN PSYCHOLOGICAL ADVISOR), TOMMY BEESON, AND THE MANY MUSICIANS WHO CONTRIBUTED THEIR CREATIVE VIBRATIONS IN LEE CHARLTON'S STUDIO IN MARIN COUNTY, CA. DURING THE FORMULATIVE YEARS OF THE G.A.E.B.

THE PLAYERS: LEE CHARLTON, BRUCE ROHDE, RICHARD WATERS, BRUCE CALE, DAVID WHEAT, RON HARTE, WOLFGANG MELZ.

ENGINEERING MIXING EDITING: DAN MOORE HOUSE, HARRY BABASIN. FRONT JACKET: RICHARD WATERS.

STORE-TENDERS: ANGIE, CHRIS AND VAL, TO WHOM THIS ALBUM IS DEDICATED COVER NOTES: BRUCE ROHDE

ENQUIRIES

PERFORMANCE ..... G.A.E.B. P.O. BOX 391 FAIRFAX CALIFORNIA 94930
INSTRUMENTS ..... RICHARD WATERS 1402 DARBY ROAD SEBASTOPOL CA 95472
ALBUMS ..... G.A.E.B. P.O. BOX 391 FAIRFAX CALIFORNIA 94930

INRS 332 DR. NOCTURNE RECORDS 6244½ SANTA MONICA BOULEVARD HOLLYWOOD CA 90038

6325 164

DEDICATED
TO PHILADELPHIA

PHILIPS

CRYSTAL GRASS

you're all I ever dreamed of
heavy eyes
I've got the music in me
pain sweet pain
you've got the love I needed so bad girl
funny how love dies
she's got the style to love me
love to dance this one with you
you're the first, the last, my everything
crystal world

0022

Ⓑ STÉRÉO 6325 164

PHILIPS

DEDICATED TO PHILADELPHIA

CRYSTAL GRASS

Side 1

1 - **YOU'RE ALL I EVER DREAMED OF**
(Alec)
INTERSONG TUTTI

2 - **LOVE TO DANCE THIS ONE WITH YOU**
(J. Denjean) Instrumental
FREMONTEL

3 - **FUNNY HOW LOVE DIES**
(N. Skorsky/R. Rupen)
SUZIE MUSIC

4 - **YOU'VE GOT THE LOVE I NEEDED SO BAD GIRL**
(E. Jacobin/R. Rupen)
INTERSONG TUTTI

5 - **I'VE GOT THE MUSIC IN ME**
(B. Boshell)
APRIL MUSIC

Arranged by Raymond DONNEZ (1.3.4.) - Jacques DENJEAN (2.5.)

℗ 1974

Side 2

1 - **HEAVY EYES** M F
(N. Skorsky)
SUZIE MUSIC

2 - **CRYSTAL WORLD**
(N. Skorsky) Instrumental
SUZIE MUSIC

3 - **YOU'RE THE FIRST, THE LAST, MY EVERYTHING**
(B. White/T. Sepe/R.S. Dadcliffe)

4 - **SHE'S GOT THE STYLE TO LOVE ME**
(J. Denjean/R. Rupen)
FREMONTEL

5 - **PAIN SWEET PAIN**
" L'Exorcisme "
(P. Lemaitre/J. Demarny-J.P. Lang/R. Rupen)
ESSEX

Arranged by Raymond DONNEZ (1.2.5.) - Jacques DENJEAN (3.4.)

℗1974

Piano, Fender Rhodes, Electric harpsicord, A.R.P. and Organ: RAYMOND DONNEZ/PASCAL ARROYO
Guitars: SLIM PEZIN (Lead)/PATRICE TISON — Bass: CHRISTIAN PADOVAN — Drums: FRANÇOIS AUGER
Percussion: MARC CHANTREAU — Trumpet solo "Crystal world": GILLES PELLEGRINI
All vocals sung by: OLIVIER CONSTANTIN — "Heavy eyes" spoken by: LEE HALLYDAY

A PHONOGRAM PRODUCTION BY LEE HALLYDAY

Recorded at " Studio des Dames " Paris, France
Sound engineer Dominique PONCET assisted by Patrick Germain

A PRODUCT OF LONDON RECORDS OF CANADA (1967) LTD. — PRINTED IN CANADA

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt, consult your dealer.

PHILIPS

AVI RECORDS
AVI 6041

Hot Disco Night Vol.1



Let's Get It Together
El Coco

Mondo Disco
El Coco

Hot Disco Night (Are You Ready?)
Sweet Potato Pie

Disco Train
Jerry Rix

Hooray For Hollywood
Coney Island Chorus Girls

Get Your Boom Boom (Around the Room Room)
Le Pamplemousse

I've Got To Dance (To Keep From Cryin')
The Destinations

Hot Disco Night Vol. 1

Side One	Side Two
DISCO TRAIN Jerry Rix (Levay-Prager) Sounds of Jupiter Music Inc. (BMI)*	**HOT DISCO NIGHT (Are You Ready?) †** Sweet Potato Pie (Ed Cobb) Equinox Music, (BMI)**
GET YOUR BOOM BOOM (Around the Room Room) Le Pamplemousse (G. Karson) Equinox Music, (BMI)**	**MONDO DISCO—EL COCO** (W. Michael Lewis-Laurin Rinder) Equinox Music, (BMI)**
LET'S GET IT TOGETHER El Coco (Merria Ross) Equinox Music, (BMI)**	**I'VE GOT TO DANCE (To Keep From Cryin')** The Destinations (Clarence Lawton) Black Ivory Music (BMI)***
	HOORAY FOR HOLLYWOOD Coney Island Chorus Girls (J. Mercer-R. Whiting) Warner Bros. Music, (ASCAP)**

Produced by:
* Michael Kunze/Butterfly Prod'ns for Jupiter Records
** W. Michael Lewis-Laurin Rinder—A RinLew Production
*** Clarence Lawton
For American Variety International
Special Disco™ Q-mix
Album Coordination: Rick Gianatos
† Special Disco Mix: Rick Gianatos
Album Design/Art: The Committee
Executive Producers: Ray Harris & Ed Cobb
These Masters previously released on other AVI records

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Making Music Your Own

81-09

RECORD X GRADE 8

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SIDE 1

1. **Lida Rose *and* Will I Ever Tell You? — Willson, p. 210**
   Clarinet, accordion, guitar, string bass, chimes, percussion
   Vocal, instrumental/vocal
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2. **Pick a Little, Talk a Little *and* Goodnight, Ladies — Willson, p. 215**
   Piccolo, accordion, guitar, string bass, percussion
   Three times vocal
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

3. **Seventy-six Trombones — Willson, p. 218**
   Trumpet, trombone, clarinet, piccolo, guitar, string bass, drums
   Vocal, instrumental/vocal
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

4. **Wells Fargo Wagon — Willson, p. 224**
   Trumpet, trombone, piccolo, guitar, piano, string bass, percussion
   Two verses
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

5. **Come, Ye Thankful People, Come, p. 232**
   Organ
   Two verses: interlude between verses

6. **Ding-Dong! Merrily on High, p. 232**
   Harp, French horn, clarinet, guitar, string bass
   Two verses; interludes between verses
   (G. R. Woodward, Translator: The Society for Promoting Christian Knowledge)

7. **In a Manger, p. 234**
   String quartet
   Three verses

8. **There Stood in Heaven a Linden Tree, p. 237**
   Harp, French horn, flute, guitar, string bass
   Two verses
   (G. R. Woodward, Translator: The Society for Promoting Christian Knowledge)

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RECORD X

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SIDE 2

1. **O Mary, Where Is Your Baby?, p. 239**
   Clarinet, clavietta, guitar, string bass, percussion
   Two verses

2. **The Holly and the Ivy, p. 242**
   Piano
   Four verses

3. **The American Hymn, p. 246**
   Organ
   Two verses

4. **God Bless America, p. 247**
   Piano
   One time vocal

5. **Battle Hymn of the Republic, p. 251**
   Piccolo, clarinets, trumpets, French horns, trombones, tuba, percussion
   Two verses

6. **America, p. 253**
   Flute, clarinets, trumpets, French horns, trombones, tuba
   Four verses

7. **The Star-Spangled Banner, p. 254**
   Flute, clarinets, trumpets, French horns, trombones, tuba, tympani, cymbals
   Three verses

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RECORD IX GRADE 8

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SIDE 1

1. **Praise to the Lord, p. 172**
   Organ
   Two verses

2. **Trampin', p. 175**
   Guitar, clavietta, string bass, vibraphone, tambourine
   One time vocal

3. **Come, Let's Dance, p. 179**
   Accordion, guitar, string bass, celesta, percussion
   Instrumental, unison vocal, vocal round

4. **Invocation, p. 180**
   Flute, alto flute, bass clarinet, bassoon
   Two times vocal

5. **Alleluia, p. 184**
   Celesta
   Instrumental, unison vocal, vocal round

6. **Nine Hundred Miles, p. 185**
   Clarinet, accordion, guitar, string bass, drums, tambourine
   Three verses

7. **Hine Ma Tov, p. 188**
   Soprano recorder, accordion, guitar, string bass, drums, tambourine
   One time vocal

8. **Shalom, Chaverim (Shalom, My Good Friends), *Hebrew*, p. 191**
   Oboe, bassoon, accordion, guitar, string bass, tambourine
   Instrumental, unison vocal, vocal round

9. **Shalom, My Good Friends (Shalom, Chaverim), *English*, p. 191**
   Oboe, bassoon, accordion, guitar, string bass, tambourine
   Instrumental, unison vocal, vocal round

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RECORD IX

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SILVER BURDETT RECORDS RECORDS THAT TEACH Long Playing 33⅓ RPM 75 188 9

SIDE 2

1. **Banuwa, p. 198**
   Soprano recorder, accordion, guitar, string bass, bongo drums, maracas
   Two verses

2. **Goin' down the Road, p. 202**
   Banjo, accordion, guitar, string bass, percussion
   Three verses; instrumental between verses 2 and 3

3. **I Know Where I'm Goin', p. 204**
   Piano
   Four verses; interlude between verses 2 and 3

4. **An Mälzel (To Maelzel), *German*, p. 207**
   Piano, metronome
   Unison vocal, vocal round

5. **To Maelzel (An Mälzel), *English*, p. 207**
   Piano, metronome
   Unison vocal, vocal round

6. **Viva la Musica, p. 207**
   Flute, clarinet, bassoon, guitar
   Instrumental, unison vocal, instrumental round, vocal round

7. **Goodnight, My Someone — Willson, p. 208**
   Alto recorder, guitar, string bass, celesta, vibraphone
   One time vocal
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RECORD VIII

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SIDE 1

1. **All My Trials, p. 150**
   Harp, French horn, clarinet, guitar, string bass
   Three verses

2. **Non Nobis, Domine, p. 152**
   Unaccompanied
   One time vocal

3. **El Vito, *Spanish*, p. 153**
   Flute, accordion, guitar, string bass, marimba, castanets
   Two verses

4. **El Vito, *English*, p. 153**
   Flute, accordion, guitar, string bass, marimba, castanets
   Two verses

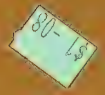
5. **Still, Still, Still, p. 157**
   String quartet, piano
   Three verses

6. **Tumbalalaika, p. 159**
   Flute, accordion, guitar, string bass, vibraphone, tambourine
   Three verses

7. **Lord Jesu, Blessed Prince of Peace, p. 162**
   String quartet
   Two verses; verse 2 unaccompanied

8. **Halleluia!, p. 162**
   Chimes
   Unison vocal, vocal round

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RECORD VIII

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SIDE 2

1. **Crescent Moon, p. 163**
   Soprano recorder, guitar, celesta, string bass, xylophone, drum, wind chimes
   Three verses; interlude between verses 2 and 3

2. **Echo, p. 164**
   Celesta
   Instrumental, unison vocal, vocal round

3. **Gypsy Rover, p. 165**
   Flute, accordion, guitar, string bass, bells
   Four verses; interludes between verses

4. **Let All Be Joyful, p. 167**
   Celesta
   Instrumental, unison vocal, vocal round unaccompanied

5. **The Fiddler, p. 168**
   String quartet
   Four verses; interludes between verses

6. **Allow Me, *German*, p. 169**
   Flutes, clarinet, bassoon
   Two verses

7. **Allow Me, *English*, p. 169**
   Flutes, clarinet, bassoon
   Two verses

8. **Our Beautiful Valley, p. 171**
   Unaccompanied
   Four verses

9. **Our Beautiful Valley, *round*, p. 171**
   Flute, accordion, guitar, string bass, vibraphone
   Instrumental, unison vocal, vocal round unaccompanied

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RECORD VII GRADE 8

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SIDE 1

1. **This Land Is Your Land, p. 118**
   Banjo, accordion, guitar, clavietta, string bass, washboard, percussion
   Three verses

2. **Got to Travel On, p. 122**
   Banjo, guitar, clavietta, string bass, drums, tambourine
   Four verses

3. **Puttin' On the Style, p. 124**
   Soprano recorder, clavietta, guitar, string bass, sticks, cowbell, percussion
   Three verses

4. **Everybody Loves Saturday Night, p. 127**
   Banjo, accordion, guitar, string bass, drums, tambourine
   Two times unison vocal, instrumental, vocal round

5. **Toreador Song, *French*, p. 128**
   Piano
   One time vocal

6. **Toreador Song, *English*, p. 128**
   Piano
   One time vocal

7. **Du, Du Liegst Mir im Herzen, *English*, p. 131**
   Clarinet, accordion, guitar, string bass, percussion
   Three verses

8. **Du, Du Liegst Mir im Herzen, *German*, p. 131**
   Clarinet, accordion, guitar, string bass, percussion
   Three verses

9. **Song of Peace, p. 134**
   String quartet
   Unison vocal, vocal round; interlude between sections

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RECORD VII

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SIDE 2

1. **Wade in the Water, p. 135**
   Accordion, guitars, string bass, drums, tambourine
   Two verses

2. **If I Had a Hammer (The Hammer Song), p. 137**
   Banjo, accordion, guitar, clavietta, string bass, drums, tambourine
   Four verses

3. **To the Greenwood Tree, p. 140**
   Clarinet, accordion, guitar, string bass, bells
   Unison vocal, vocal round

4. **Jamaica Farewell, p. 141**
   Accordion, guitars, string bass, bongo drums, maracas, claves
   Two verses, instrumental, two verses repeated

5. **Joe Turner Blues, p. 144**
   Trumpet, trombone, clarinet, guitar, piano, string bass, percussion
   Instrumental, three verses, two times instrumental, third verse repeated

6. **Good News, p. 146**
   Clarinet, accordion, guitar, string bass, tambourine, percussion
   Four verses

7. **Good News, *round*, p. 149**
   Clarinet, accordion, guitar, string bass, percussion
   Instrumental, unison vocal, vocal round

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RECORD VI GRADE 8

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SIDE 1

1. **Afghanistan: Excerpt from CHANT FROM AZAREJOT, *Lesson 23***
   Edited by the International Music Council under the direction of Alain Daniélou
   (Reproduced by permission of UNESCO)
2. **Turkey: GAZEL NIGUIE GULTCHINI, *Lesson 23***
   Compiled and edited by Henry Cowell
   (Reproduced by permission of Folkways Records)
3. **Ireland: CONNLA, *Lesson 23***
   Compiled and edited by Alan Lomax (CR)
4. **Cambodia: MUSIC FOR BANQUETS AND DISTINGUISHED PERSONS, *Lesson 23***
   Edited by the International Music Council under the direction of Alain Daniélou
   (Reproduced by permission of UNESCO)
5. **India: Improvisation on DADRA, *Lesson 23***
   Ravi Shankar (CR)
6. **Haiti: DECLARATION PAYSANNE, *Lesson 23***
   Jean Léon Destiné and Ensemble
   (Reproduced by permission of Elektra Records)
7. **Stephen Foster: CAMPTOWN RACES; James A. Bland: IN THE EVENING BY THE MOONLIGHT, *Lesson 24***
   The Merrill Staton Voices
   (Reproduced by permission of Epic Records)

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RECORD VI

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SILVER BURDETT RECORDS RECORDS THAT TEACH

Long Playing 33⅓ RPM 75 188 6

SIDE 2

1. **Victor Herbert: "Ah, Sweet Mystery of Life" from NAUGHTY MARIETTA, *Lesson 24***
   Nelson Eddy and Dorothy Kirsten; Orchestra conducted by Robert Armbruster (CR)
2. **Jerome Kern: "You Are Love" from SHOW BOAT, *Lesson 24***
   Barbara Cook and John Raitt; Orchestra conducted by Franz Allers (CR)
3. **Ira Gershwin: "I Got Rhythm" from GIRL CRAZY, *Lesson 24***
   Mary Martin; Chorus and Orchestra conducted by Lehman Engel (CR)
4. **Richard Rodgers, Oscar Hammerstein II: "The Surrey with the Fringe on Top" from OKLAHOMA!, *Lesson 24***
   John Raitt, Florence Henderson, Irene Carroll; Orchestra conducted by Franz Allers (CR)
5. **Leonard Bernstein: "Tonight" from WEST SIDE STORY, *Lesson 24***
   Robert Goulet; Orchestra conducted by Sid Ramin (CR)

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RECORD III GRADE 8

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SIDE 1

1. **Wolfgang A. Mozart: SYMPHONY NO. 40 IN G MINOR, Movement 3, *Lesson 8***
   The Columbia Symphony Orchestra, Bruno Walter, Conductor (CR)

2. **Felix Mendelssohn: CONCERTO IN E MINOR FOR VIOLIN, Movement 3, *Lesson 9***
   Isaac Stern, Violin; The Philadelphia Orchestra, Eugene Ormandy, Conductor (CR)

3. **Excerpt from GAUDEAMUS OMNES IN DOMINO, *Lesson 10***

4. **Giovanni Pierluigi da Palestrina: Excerpt from "Kyrie eleison" from POPE MARCELLUS MASS, *Lesson 10***
   The Vienna Akademie Kammerchor, Günther Theuring, Conductor
   (Reproduced by permission of Westminster Records)

5. **Johann Sebastian Bach: "Nun danket Alle Gott" from GOD, THE LORD, IS SUN AND SHIELD, *Lesson 11***
   The Heinrich Schütz Choir, Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner, Conductor
   [Editions Costallat (Disques Erato) by arrangement with Compass Music Corporation]

6. **Franz Joseph Haydn: "The Heavens Are Telling" from THE CREATION, *Lesson 12***

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RECORD III

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SILVER BURDETT RECORDS RECORDS THAT TEACH Long Playing 33⅓ RPM 75 188 3

SIDE 2

1. **Modest Mussorgsky: Excerpt from "Coronation Scene" from BORIS GODUNOV, *Lesson 12***
   George London as Boris Godunov with soloists and the Chorus and Orchestra of the State Academic Bolshoi Theater USSR, Alexander Melik-Pashaev, Conductor (CR)

2. **Carl Orff: "O Fortune" from CARMINA BURANA, *Lesson 12***
   The Rutgers University Choir, F. Austin Walter, Director; The Philadelphia Orchestra, Eugene Ormandy, Conductor (CR)

3. **Claudio Monteverdi: "Sinfonia II" from ORFEO, *Lesson 13***
   Instrumentalists of the Summer Music Conference in Hitzacker, 1955; August Wenzinger, Conductor

4. **Johann Sebastian Bach: BRANDENBURG CONCERTO NO. 2, Movement 1, *Lesson 13***
   The Saar Chamber Orchestra, Karl Ristenpart, Conductor
   (Reproduced by permission of Nonesuch Records)

5. **Wolfgang A. Mozart: Overture to THE MARRIAGE OF FIGARO, *Lesson 14***
   The Columbia Symphony Orchestra, Thomas Schippers, Conductor (CR)



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RECORD II GRADE 8

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SIDE 1

1. **JAZZ TIMBRES,** *Lesson 4*
2. **JAZZ IMPROVISATION I,** *Lesson 4*
3. **JAZZ IMPROVISATION II,** *Lesson 4*
4. **JAZZ IMPROVISATION III,** *Lesson 4*
5. **OH, DIDN'T HE RAMBLE,** *Lesson 5*
   Bunks Brass Band (CR)
6. **Scott Joplin: Excerpt from MAPLE LEAF RAG,** *Lesson 5*
7. **W. C. Handy: Excerpt from OLE MISS,** *Lesson 5*
   Louis Armstrong and his All-Stars (CR)
8. **Pete Johnson: BOOGIE-WOOGIE,** *Lesson 5*
   Pete Johnson (CR)
9. **Duke Ellington: DOOJI-WOOJI,** *Lesson 6*
   Johnny Hodges and his Orchestra (CR)
10. **Count Basie: RIFF INTERLUDE,** *Lesson 6*
    Lester Young with Count Basie and his Orchestra (CR)

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RECORD II

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SIDE 2

1. **Bill Hardman: CRANKY SPANKY,** *Lesson 6*
   The Jazz Messengers (CR)
2. **George Benson: JAGUAR,** *Lesson 6*
   The George Benson Quartet (CR)
3. **Wolfgang A. Mozart: SYMPHONY NO. 40 IN G MINOR, Movement 1,** *Lesson 7*
   The Cleveland Orchestra, George Szell, Conductor
   (Reproduced by permission of Epic Records)
4. **Wolfgang A. Mozart: SYMPHONY NO. 40 IN G MINOR, Movement 3,** *Lesson 8*
   The Gürzenich Symphony Orchestra of Cologne, Günter Wand, Conductor
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RECORD 1 GRADE 8

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SIDE 1

1. **FOUR SPEAKING VOICES,** *Lesson 1*
2. **Charles Seeger: THE FOOLISH FROG,** *Lesson 1*
   Pete Seeger (CR)
3. **Excerpt from COVENTRY CAROL,** *Lesson 2*
   Eileen Farrell; Orchestra conducted by Luther Henderson (CR)
4. **Harold Arlen and Johnny Mercer: BLUES IN THE NIGHT,** *Lesson 2*
   Eileen Farrell; Orchestra conducted by Luther Henderson (CR)
5. **Giuseppe Verdi: "Ritorna vincitor" from AIDA,** *Lesson 2*
   Eileen Farrell, Soprano; The Columbia Symphony Orchestra, Max Rudolf, Conductor (CR)

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MAKING MUSIC YOUR OWN

GRADE 8

RECORD I

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SILVER BURDETT RECORDS RECORDS THAT TEACH

Long Playing 33⅓ RPM

75 188 1

SIDE 2

1. **Georges Bizet: "Prelude" from CARMEN,** *Lesson 3*
   The Symphony Orchestra, Raymond Saint-Paul, Conductor (CR)
2. **Georges Bizet: "Chorus of Cigarette Girls" from CARMEN,** *Lesson 3*
   The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
3. **Georges Bizet: "Habanera" from CARMEN** *Lesson 3*
   Freda Betti, Soprano; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
4. **Georges Bizet: "Gypsy Song" from CARMEN,** *Lesson 3*
   Freda Betti, Soprano; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
5. **Georges Bizet: "Toreador Song and Chorus" from CARMEN,** *Lesson 3*
   Gabriel Bacquier, Baritone; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
6. **Georges Bizet: "Duet and Final Chorus" from CARMEN,** *Lesson 3*
   Freda Betti, Soprano; Ken Neate, Tenor; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
7. **Dave Brubeck: WHEN I WAS YOUNG,** *Lesson 4*
   The Dave Brubeck Quartet (CR)
8. **Bessie Smith: LONG OLD ROAD,** *Lesson 4*
   Bessie Smith with Louis Bacon, Trumpet; Charlie Green, Trombone; Clarence Williams, Piano; Floyd Casey, Percussion (CR)

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(212) 582-9310

Dear D.J.:

As you know, Nelwin Records is a new, independent company whose success to a great extent depends on your promotional efforts. I am sure that this holds true even for well-established record companies.

Up to now, we have been encouraged by the reports that we have received from you, the D.J.'s, with reference to Janet James' 12" single, "Love To Be The One" (European Remix). However, there seems to be a discrepancy between the feedback that I get from the D.J.'s personally and from that which I get from the radio stations, which are supposedly receiving reports of our record. It seems that alot of D.J.'s for one reason or another have not been reporting our record.

Obviously, if our company is to remain viable, your cooperation would seem imperative. For this reason, I would like to take this opportunity to ask those of you who believe in our product, that is, Janet James' "Love To Be The One", to report it to the appropriate stations on a regular basis. This way, hopefully, we'll get our project off the ground and Nelwin Records can enjoy a certain measure of success. Needless to say, we're very grateful for your past and future efforts and we're looking forward to a continued colaborative effort.

If you have any questions, kindly contact us.

Sincerely,

Winston Negron

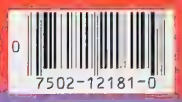
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Winston Negron, President

willie colón



12" SINGLE 45 RPM



1

SET FIRE TO ME

Latin Jazzbo Version

2

SET FIRE TO ME

Inferno Dub

SET FIRE TO ME
(Ralph Rolle & Lenny Underwood)

PRODUCED BY WILLIE COLON for WAC PRODUCTIONS

Associate Producers: Yvonne Turner, Billy Cobin

Executive Producer: Carol Cooper

Recorded at Unique Studios & Beethovan Studios (NYC)

Engineered by Billy Cobin

Mixed by Yvonne Turner at Blank Tape Studios (NYC)

Mix Engineer: Bob Blank

Front Cover lithograph: Wilfredo Lam

Art Direction: Chuck Beeson

Cover Design: Melanie Nissen

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VINYL RECORDS: BLACK MAGIC AT WORK

STUFF YOU SHOULD KNOW

A PODCAST LP



ORIGINAL
AIR DATE 10.4.22

EPISODE
NUMBER 1515

STUFF
YOU
SHOULD
KNOW

SIDE A

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 1)

SIDE B

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 2)

BORN LOSERS RECORDS

iHeart RADIO

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BORN LOSERS RECORDS

iHeart RADIO

EPISODE NUMBER 1515
ORIGINAL AIR DATE 10.4.22

VINYL RECORDS - BLACK MAGIC AT WORK
THE HISTORY AND RESURGENCE OF VINYL





FIRE & RAIN



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STEREO SRM 1-654

FIRE & RAIN

SIDE A

1. SOMEBODY TO LOVE–3:55
(D. Slick)
Copper Penny Music Irving Music,Inc (BMI)
2. CARRY ME DOWN–3 17
(M. Freiser)
Antique Music Co. MRC Music, Inc (BMI)
3. TAKE ME FOR A LITTLE WHILE 2:51
(T. Martin)
Lollipop Music (BMI)
4. CHANDELIER 3:02
(M. Freiser–P. Malanga)
Unart Music Corp. (BMI)
5. MUSIC IN THE AIR–2:51
(M. Freiser)
Al Gallico Music Inc. Todman Music (BMI)
6. LET'S GET ROLLIN'–2:46
(M. Freiser)
Antique Music MRC Music, Inc. (BMI)

SIDE B

1. TOUCH ME–2:20
(M. Freiser)
Antique Music MRC Music, Inc. (BMI)
2. HELLO STRANGER–3:39
(B Lewis)
Cotillion Music McLaughlin Publ. Inc
Love Lane Music Publ. Inc. (BMI)
3. ALRIGHT TONIGHT–3:03
(M. Freiser–P. McCarron)
Al Gallico Music, Inc. Todman Music (BMI)
4. THAT'S WHERE IT'S AT–3:56
(M. Wecht)
Easy Listening Music Thunder's Roar Music (ASCAP)
5. HOME TO YOU–2:41
(M. Freiser)
Antique Music MRC Music, Inc. (BMI)

PRODUCED BY, JOE SARACENO–DANA MUSIC CO
ARRANGEMENT, BEN BENRAY
ENGINEER, TOM PERRY
A & R, DENNY ROSENCRANTZ
MASTERING, PHIL AUSTIN
PHOTOGRAPHY, NORMAN SEEFF
RECORDED AT HOLLYWOOD SOUND RECORDERS
HOLLYWOOD, CALIF.
℗ 1972 MERCURY RECORD PRODUCTIONS, INC.
Also available on Musicassette and Stereo 8 tapes
MCR 4-1-654 – MC 8-1-654







mercury

STEREO SRM 1-654

MERCURY RECORD PRODUCTIONS, INC., 35 E. WACKER DRIVE, CHICAGO, ILLINOIS 60601
©1972 MERCURY RECORD PRODUCTIONS, INC.


THE
600-SECOND
MIRACLE



THE 600-SECOND MIRACLE

On side one of this record you will hear a thrilling, suspenseful story with music, actors and special effects. Before the needle reaches the final groove, you will have heard an actual miracle occur . . . a miracle that takes 600 seconds.

Conceived, Narrated and Produced by Bert Tenzer

The TM Companies

Pat Shaughnessy
President

Dear Program Director,

On behalf of all of us at the TM Companies we'd like you to have a limited edition, souvenir copy of our "Tomorrow Media" album.

It contains the soundtrack from our 1980 NAB Las Vegas Show predicting the future of broadcasting through the year 2076. Some of the material is "tongue and cheek" but based on current trends much is highly probable, too. We hope you enjoy it.

Also included on the album is a sampling of our 1980 product line containing a wide variety of TM Broadcast services that will make your job easier and your station more profitable.

And finally, you are our most important communication link in serving the industry. After you've listened to the album, we'd like your comments and ideas on how we can better serve you.

Thanks.

Sincerely,

Pat Shaughnessy

P.S. Because our nation's birthday is coming up, we've enclosed a copy of our 1980 patriotic tune, "The Voice of Freedom." We hope you'll play it because our profits are being donated to the American Red Cross in honor of the hostages in Iran.

1349 Regal Row Dallas, Texas 75247 214-634-8511 TELEX 73-2262



"Tomorrow Media" is an entertaining, high-energy and imaginative experience which traces the history of the broadcasting industry from its inception in the days of Marconi to the Tricentennial year, 2076.

The massive multi-media presentation was premiered at the opening session of the Las Vegas NAB April 14 in the rotunda of the Convention Center. It is currently scheduled for several broadcasting conventions this year.

Radio & Records Multi-Media Division produced the visual effects and actual filming occurred on location in Hollywood using selected sets from the Buck Rogers television series and costumes from the highly acclaimed science fiction fantasy, Star Wars.

Tom Merriman, top creative and music director at TM, composed the original "Tomorrow Media" score and conducted the 158-member TM Symphony Orchestra.

The soundtrack comes on a double disc album which also includes musical profiles of The TM Companies: TM Productions, TM Programming and TM Special Projects.

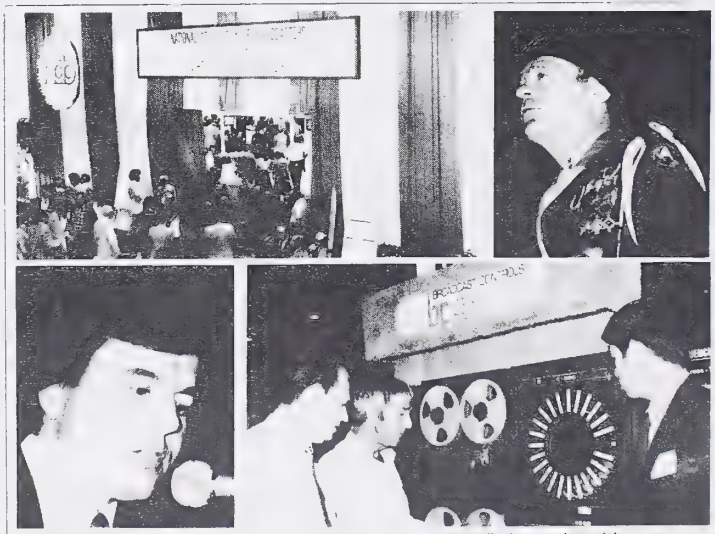
Radio&Records

ISSUE NUMBER 328 THE INDUSTRY'S NEWSPAPER APRIL 18, 1980

NAB In Vegas: "A Really Big Show"

The reason **NAB** returned to Las Vegas this week (April 13-16) for its annual happening was readily apparent to longtime convention-goers. Attendance numbered 6000 broadcasters and spouses, plus 10,000 exhibitors, in addition to educators, students and government officials; and events came off smoothly for the most part, despite the imminent threat of a strike by hotel employees.

Registrants paced the aisles of 200,000 square feet of exhibit space, which NAB President **Vincent Wasilewski** referred to in his opening remarks as the "industry's global crystal ball." Indeed, everything from turntables to earth stations could be found at the 400-plus exhibits. The biggest event for radio came during Monday's opening radio session in a staged address by a General **Patton** lookalike and a multimedia presentation by **TM Productions**, "Tomorrow Media," introduced by TM President **Pat Shaughnessy**. Broadcasters were buying Patton cassettes more than any other, according to a **Mobile Tape Co.** spokesperson.



GATHERING AT THE NAB *— A varied array of discussions, speeches, displays, and special programs was presented at the NAB Convention in Las Vegas. Pictured (upper left) is the lobby and exhibit hall, (upper right) a General George Patton impersonator who dazzled convention-goers, (lower left) TM President Pat Shaughnessy introducing a mind-boggling multimedia presentation, and (lower right) a display of automated broadcast controls, just one of countless technological devices on view.*

Broadcasting

The newsweekly of broadcasting and allied arts

Apr 21

Our 49th Year 1980



Ten-shun! A General George S. Patton-type bullied his troops—the audience—with orders and strategy for a massive sell-radio campaign as a feature of a *Tomorrow Media* presentation by the TM Companies, Dallas, at Monday's opening radio session at the NAB convention. The military bluster ("No poor bastard ever made a buck by losing a sale... We're on campaign alert and we don't need anybody from somebody's Rose Garden to come here to fire the opening gun") was live—and lively. It was followed by an audio-visual presentation—with wrap-around sound via 122 speakers—with highlights of radio and TV programing from the past up to a projection of what it might be at the U.S. tricentennial in 2076.

ADWEEK

April 21, 1980

PROJECTS

Broadcasting in 2076 was the subject of a multi-media presentation produced by **The TM Companies,** Dallas, for screening at the National Association of Broadcasters convention in Las Vegas last week. "Tomorrow Media," which transports the audience from the inception of electronic media to broadcasting in America's Tricentennial year, was filmed in Hollywood and Dallas, including location shots at the Dallas Hyatt Regency Hotel. TM's ad and promotion manager Ken Fournier conceived the idea in response to industry requests for a follow-up to "Tomorrow Radio," a record produced by the company in 1977.



The
Year is 2076!

The Tricentennial has
brought a world, unbounded
by the horizon of Earth.

Technology has transcended even
the dreams of a century ago,
and you find yourself no longer confined
to a single planet.

The systems known as radio and
television have reached the ultimate form...

"TOMORROW MEDIA"
Created and Produced by the

TM
Companies

Dallas, Texas





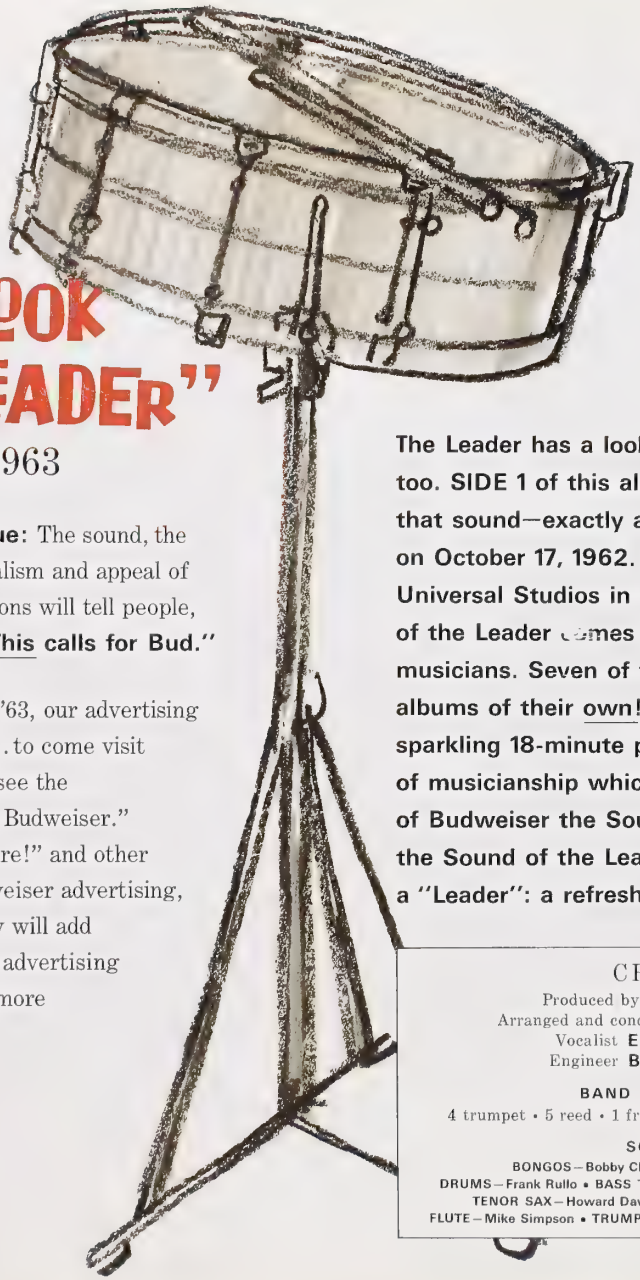
THE SOUND TRACK
from "The Look of the Leader"



Look to
Budweiser
Advertising
to have

"THE LOOK OF THE LEADER"

Again in 1963



Something Tried-and-True: The sound, the pictures, the mood... the realism and appeal of "Where there's Life" situations will tell people, over and over again, that **"This calls for Bud."**

And Something New: In '63, our advertising will include an "Invitation... to come visit the Budweiser breweries to see the **7 Golden Keys** to brewing Budweiser." Like the "Label Story", "Sure!" and other distinctive elements in Budweiser advertising, the new 7 Golden Keys story will add further impact to the entire advertising program... to help you sell more of the King of Beers.

The Leader has a look... and it has a sound, too. SIDE 1 of this album gives you that sound—exactly as it was recorded on October 17, 1962. Produced at Universal Studios in Chicago, the Sound of the Leader comes from 26 hand-picked musicians. Seven of them have recorded albums of their own! • SIDE 2 is a sparkling 18-minute potpourri of the type of musicianship which has made the Sound of Budweiser the Sound of the Leader • Enjoy the Sound of the Leader while you're enjoying a "Leader": a refreshing glass of Budweiser!

CREDITS

Produced by **BOB JOHNSON**
Arranged and conducted by **RUSS DAVID**
Vocalist **ELAINE RODGERS**
Engineer **BERNIE CLAPPER**

BAND BREAKDOWN

4 trumpet • 5 reed • 1 french horn • 6 strings • 5 rhythm

SOLOISTS

BONGOS—Bobby Christian • PIANO—Russ David
DRUMS—Frank Rullo • BASS TRUMPET—Cy Touff • BASS—John Frigo
TENOR SAX—Howard Davis • BARITONE SAX—Benny Bailys
FLUTE—Mike Simpson • TRUMPET—Rudy Stauber • GUITAR—Earl Backus

TANTRA

The Journey Continues

Side 1: The Ma-Cum-Ba Suite

1. Ma-Cum-Ba Haunts Me	4:26
2. The Drums of Ma-Cum-Ba	3:00
3. Oh, Ma-Cum-Ba-Ay!	6:55

Side 2: The Tarot Suite

1. A Place Called Tarot	4:15
2. The Tarot Reprise	3:30
3. The Groove	2:15
4. The Guitars of Tarot	5:47

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MP-318

Produced by Antonio Cocco and Celso Valli
for Katmandu snc
Arranged by Celso Valli
Recorded at Stone Castle Studios, Carimate, Italy,
engineered by R. Penazzo
Mixed at Wessex Studios, London, England, by Steve Rance
Special Audiophile Pressing by Europadisk, Ltd.,
New York, New York

Keyboards, Polymoog,
Prophet: C. Valli, A. Banfi
Guitars: P. Gianolio
Bass: P. Dautorio
Percussion: M. Preti
Drums: E. Bandini

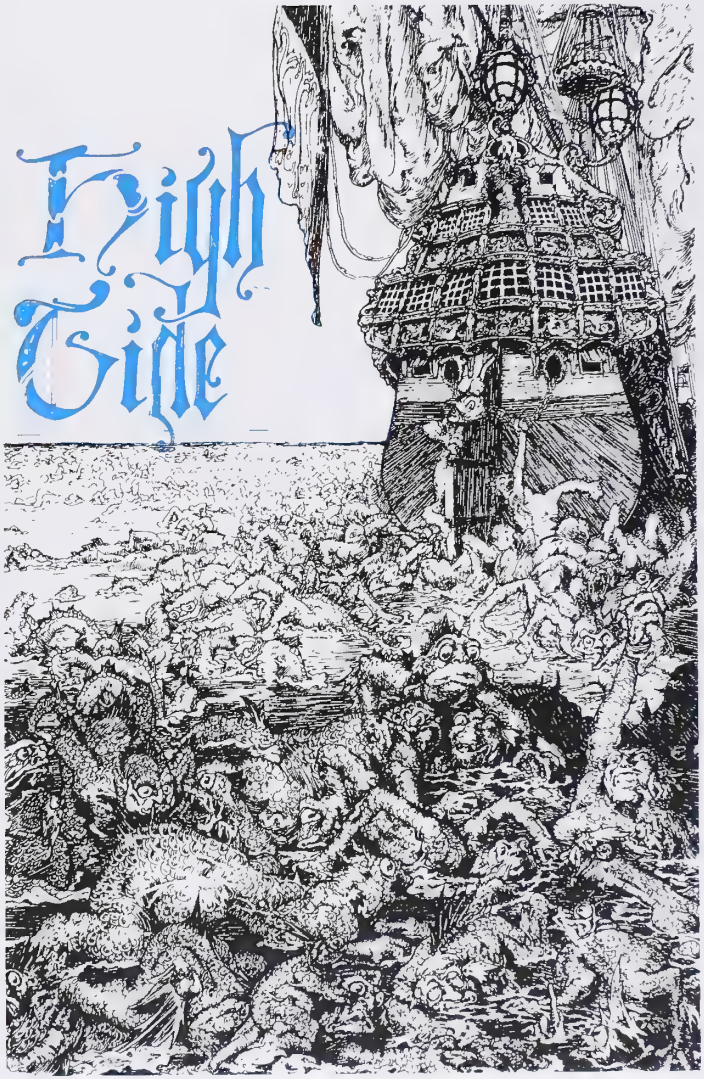
Importe/12™
Records Division, Sugarscoop, Inc.,
600 Third Avenue, New York, NY 10016.
212/687-2318 Telex: 421231 ("HRF")

CAUTION:
Home taping from disk or radio
will not reproduce the full range of sound encoded
on these quality pressings.



sundazed

STEREO **LP 5273**



HIGH TIDE

SEA SHANTIES

Tony Hill · Guitar
Simon House · Violin
Peter Pavli · Bass
Roger Hadden · Drums

SIDE ONE
1. Futilist's Lament
2. Death Warmed Up
3. Pushed, But Not Forgotten
SIDE TWO
1. Walking Down Their Outlook
2. Missing Out
3. Nowhere

All compositions by Tony Hill,
except Nowhere
composed by Simon House and Roger Hadden.

Sea Shanties originally released in 1969 on Liberty as LST-7638. Original album art © 1969 Liberty

Producer · Denver Gerrard
Manager · Wayne Bardell
Design · Paul Whitehead



0 90771-5273-1 8

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sundazed

LAURA BRANIGAN

"MOONLIGHT ON WATER

(SEX ON THE BEACH)"

NEW MIX

DMD 1470


FLEETWOOD
INTERNATIONAL
FLP 6007
Side A
Time: 23:32
MIKE McDONAGH'S CONNACHT
CEILI' BAND
Redican's, Jackson's, Copper Place - REELS
Frieze Breeches, Garret Barry - JIGS
Lovely Leitrim - Vocal - by Millie Allen - WALTZ
Kildare Fancy, Honeysuckle - HORNPIPES
Dublin Lassies, Tansey's Favorite - REELS
Captain's Whiskers, O'Neil's - MARCHES
LONG 33 1/3 PLAYING
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS


FLEETWOOD
INTERNATIONAL
FLP 6007
Side B
Time: 17:31
MIKE McDONAGH'S CONNACHT
CEILI' BAND
Jolly Tinker, Silver Spear - REELS
Homeward Bound - Vocal - By Millie Allen - WALTZ
New York, Lark On The Strand - JIGS
Merry Harrier's, Cashmere Shawl - REELS
Joe Connolly's Favorites - WALTZ
Congress, New Steamboat - REELS
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS
LONG 33 1/3 PLAYING

PINE MARTEN RECORDS

Big Barn Burning

ACRES and ACRES

FIRE

BBB 575

THE PLOUGHSHARE &
THE SNARE DRUM

BRAND NEW DAY

COULTER BROOK

1988 © PINE MARTEN MUSIC BMI
ALL RIGHTS RESERVED



PINE MARTEN RECORDS

Big Barn Burning

ACRES and ACRES

RIVER

BBB 575

COUREURS DU BOIS

BOLL WEEVIL

SOURWOOD MOUNTAIN

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KOLE & PARAM

1. EARLY IN THE MORNING (Paul Vance)
Moonbeam Pub. Corp.-ASCAP-2:45
2. MADELINE (Jacques Brel) Editions Musicales Caravella-2:17
3. I HEARD THE VOICE (arr. Edwin R. Hawkins)
Hawkins Music-Kama Rippa Music-ASCAP-3:30
4. EASY TO BE HARD (G. MacDermot-G. Ragni-J. Rado)
United Artists Music-ASCAP-2:45
5. WINDMILLS OF YOUR MIND
(A. Bergman-M. Bergman-M. Legrand)
United Artists Music-ASCAP-3:08
6. ME - I'M ALL ALONE (Robert Kole-Dick Curry)
United Artists Music-ASCAP-2:39

Produced by Stan Vincent & Mike Duckman
for Progressive Media

SIDE A

BDS 5049 A

BUDDAH RECORDS

KOLE & PARAM

1. HERE, THERE & EVERYWHERE (Lennon-MacCartney)
Maclen Music-BMI-2:35
2. STAND IN THE SUN (J. Klemmer) Biscus Music-BMI-2:41
3. ALL THE YOUNG WOMEN (Paul Vance)
Vanlee Pub.-Emily Music Corp.-ASCAP-3:55
4. SUNSHINE & GOLD (Robert Kole-Stanley J. Gelber)
United Artists Music-ASCAP-2:52
5. TOMORROW BOY (Robert Kole-Ernest Param)
United Artists Music-ASCAP-3:08
6. I CAN'T GROW FLOWERS IN MY YARD (Paul Vance)
Moonbeam Pub. Corp.-ASCAP-3:27

Produced by Stan Vincent & Mike Duckman
for Progressive Media

SIDE B **BDS 5049 B**

BUDDAH RECORDS


epiphany
EARL ZERO
NONE SHALL ESCAPE
THE JUDGEMENT
(E.A. JOHNSON
A.K.A. EARL ZERO)
Side 1
EP12-01
Stereo-45 RPM
℗ 1980 Epiphany
Records
© 1980 Soul Syndicate
Music B.M.I.
Produced by Warren
Smith & Chinna Smith
Recorded at Channel One by
Lancelot "Maxie" McKenzie
Mixed at Tuff Gong
Kingston, Jamaica by
Karl Pitterson


epiphany
EARL ZERO
1. ONLY JAH LOVE
2. ONLY JAH DUB
3. JUDGEMENT DUB
Side 2
EP12-01
Stereo-45 RPM
℗ 1980 Epiphany Records
© 1980 Soul Syndicate Music B.M.I.
Produced by Warren Smith & Chinna Smith
Recorded at Channel One by Lancelot "Maxie" McKenzie
Mixed at Channel One Kingston, Jamaica by Crucial Bunny Tom Tom


COLUMBIA
MASTERWORKS
HARMONY FAVORITES
THE NATIONAL MALE QUARTET
(A. Baggiore, G. Tobin, Tenors;
V. Sanders, Baritone, R. MacKay, Bass)
with WALTER HATCHER, Piano
ML 2136
NONBREAKABLE
SIDE 1
(LP 2836)
Band 1: ON THE ROAD TO MANDALAY
-Kroling-Speaks-
Band 2: BEAUTIFUL DREAMER
-Stephen Foster-
Band 3: THE DONKEY SERENADE
-Wright-Forrest-Friml-Stothart-
Band 4: MIGHTY LAK A ROSE
-Stanton-Nevin-Arr. by Hatcher-
LONG PLAYING LP MICROGROOVE


COLUMBIA
MASTERWORKS
HARMONY FAVORITES
THE NATIONAL MALE QUARTET
(A. Baggiore, G. Tobin, Tenors;
Y. Sanders, Baritone; S. MacKay, Bass)
with WALTER HATCHEK, Piano
ML 2136
NONBREAKABLE
SIDE 2
(LP 2837)
Band 1: WATER BOY
-Arr. by Avery Robinson-
Band 2: ON WINGS OF SONG
-Mendelssohn-
Band 3: SYLVIA
-Stafford Speaks-
Band 4: OL' MAN RIVER
LONG PLAYING MICROGROOVE
Lp

KAPUSTA
RECORDS

SIDE 1

K-201-A

THE SECOND ANNUAL
KAPUSTA KRISTMAS ALBUM

See Jacket For
Correct Programing.

KAPUSTA
RECORDS

SIDE 2



K-201-B

THE SECOND ANNUAL
KAPUSTA KRISTMAS ALBUM

See Jacket For
Correct Programing.



STRUT

STEREO

SIDE ONE

STRUT264LP

LC 07306

RISCO CONNECTION

"RISCO VERSION"

1. AIN'T NO STOPPIN' US NOW (Vocal) 7.03
2. AIN'T NO STOPPIN' US NOW (Version) 9.05

This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH


STRUT
STEREO
SIDE TWO
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. GOOD TIMES 8.16
2. ONE MORE TIME (Instrumental) 8.16
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH



STEREO

SIDE THREE

STRUT264LP

LC 07306

RISCO CONNECTION

"RISCO VERSION"

1. I'M CAUGHT UP 7.47
2. ARGUMENT 6.14

This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH


STRUT
STEREO
SIDE FOUR
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. IT'S MY HOUSE (Special Disco version) 6.59
2. IT'S MY HOUSE (Version) 6.59
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH



STEREO

SIDE FIVE

STRUT264LP

LC 07306

RISCO CONNECTION

"RISCO VERSION"

1. BRINGING OUT THE SUNSHINE 6.36
2. RISCO MUSIC 6.15
3. REGGAE MUSIC 4.30

This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH



STRUT

STEREO

SIDE SIX

STRUT264LP

LC 07306

RISCO CONNECTION

"RISCO VERSION"

1. SITTING IN THE PARK 5.25
2. PARK VERSION 4.24
3. STOPPING (Version) 4.51

This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH

SONGS OF CALVARY



TEX RODGERS and
Miniature instrument
concert
STEREO

LP 165

WLM 65-A

SIDE ONE

1—JESUS PAID IT ALL—miniature xylophone
2—I MUST TELL JESUS—miniature cowbells
3—HE LEADTH ME—miniature glockenspiels
4—STAND UP FOR JESUS—miniature grand piano
5—ONWARD CHRISTIAN SOLDIERS—worlds smallest marimba
6—WHERE THE SOUL NEVER DIES—piano and harmonica

Songs of Calvary Grants Pass, Oregon

SONGS OF CALVARY



TEX RODGERS and
Miniature instrument
concert
STEREO

LP 165

WLM 65-B

SIDE TWO

1–LEANING ON THE EVERLASTING ARMS–worlds smallest xylophone, organ
2–CONSTANTLY ABIDING–miniature vibra harp
3–WHAT A FRIEND–miniature cathedral chimes
4–JUST AS I AM–converted bottles
5–WHEN THE SAINTS GO MARCHING IN–
worlds smallest harmonica 1 inch long
6–WHO AT MY DOOR IS STANDING–
Musical by the Western Gospel Crusaders

Songs of Calvary Grants Pass, Oregon


EMI
"COME ON OVER"
OLIVIA NEWTON-JOHN
Lado A
3362-A
(P) 1976
1. JOLENE (Parton)
2. PONY RIDE (Berglund-Phillips)
3. COME ON OVER (B & R. Gibb)
4. IT'LL BE ME (Farrar-Marvin)
5. GREENSLEEVES
(Arr. & Adapt. Olivia Newton-John
6. BLUE EYES CRYING IN THE RAIN
(Rose)
Produced by John Farrar
Fabricado en Panamá R. de P. por SONOMUNDI, S.A.
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EMI
"COME ON OVER"
OLIVIA NEWTON-JOHN
Lado B
3362-B
(P) 1976
1. DON'T THROW IT ALL AWAY (Benson-Mindel)
2. WHO ARE YOU NOW? (Hart-Lawrence)
3. SMILE FOR ME (Bourke)
4. SMALL TALK AND PRIDE (Farrar)
5. WRAP ME IN YOUR ARMS (Collins)
6. THE LONG AND WINDING ROAD (Lennon & McCartney)
Produced by John Farrar
Fabricado en Panamá R.de P. por SONOMUNDI, S.A.
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BC
RECORDS
SPECIAL DISCO MIX
BROOKLYN EXPRESS
MIX BY
BEGAN CEKIC
BC-4017-A
Dahill Music (BMI)
℗ ©
STEREO 33⅓ RPM
TIME: 7:40
KINKY GIRLS
(Began Cekic)
Produced by Began Cekic
for One Way Productions
Assoc. Prod. & All Percussion by
Bashiri Johnson
A. Piano-Andy White
Keyboards & Synthesizers-Fred Zarr
BC RECORDS, DAHILL ROAD, BROOKLYN, N.Y. 11218
Unauthorized duplication is a violation of applicable laws


BC
RECORDS
SPECIAL DISCO MIX
BROOKLYN EXPRESS
MIX BY
BEGAN CEKIC
BC-4017-B
Dahill Music (BMI)
℗ ©
STEREO 33⅓ RPM
STRAIGHT AHEAD
(Began Cekic) Time: 5:00
BURNING HOT
(TRANS BROOKLYN EXPRESS)
(Began Cekic) Time: 5:00
Produced by Began Cekic
for One Way Productions
BC RECORDS, DAHILL ROAD, BROOKLYN, N.Y. 11218
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helix

BANDA A LA DERIVA/2

33 1/3
R.P.M.

A

HXLP 17016

FUE UNA VEZ, SOMOS NOVIOS, ADORO, AMANECER,
ESTA TARDE VI LLOVER, CONTIGO APRENDI, NO,
FELICIDAD, TE EXTRAÑO, AQUEL SEÑOR,
VOY A APAGAR LA LUZ, SEÑOR AMOR,
SOMOS NOVIOS.

ARMANDO MANZANERO

13:50

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
D.R. © HECHO EN MEXICO POR "DISCOS HELIX, S.A."

helix

BANDA A LA DERIVA/2

33 1/3
R.P.M.

B

HXLP 17016

MARIA BONITA
Agustín Lara

PRISIONERO DEL MAR
Luis Arcaraz/Ernesto M. Cortázar

LA PUERTA
Luis Demetrio

MARIA BONITA
AGUSTIN LARA

VERACRUZ
Ma. Teresa Lara

VERDAD AMARGA
Consuelo Velázquez

QUE SEAS FELIZ
Consuelo Velázquez

CACHITO

BONITA
Luis Arcaraz/José A. Zorrilla

PRISIONERO DEL MAR
Luis Arcaraz/Ernesto M. Cortazar

JURAME
Maria Greever

MAR
GabrielRuiz
R. Lopez Mendez

LA PUERTA
Luis Demetrio

ASI
Maria Greever

LA PUERTA
Luis Demetrio

MARIA BONITA
Agustín Lara

12:13


Célébration
GO! GO! GO!
(Pierre Bachelet/Mal Camison)
CEL 1
FACE A
6:43
45 RPM
RESONANCE
Pub: by Siracca
From the Album "Time Machine" CEL 1950
©1976 Canada-Disque
Quality Limitée
MANUFACTURE AU CANADA PAR


Celebration
BOXING JOE
(Pierre Bachelet/Mat Camison)
CEL 1
FACE B
3:30
45 RPM
RESONANCE
Pub. by Sirocco
From the Album "Time Machine" CEL 1935-2
© 1976 Canada - Disques
Quality Limitée
MANUFACTURÉ AU CANADA PAR DISQUES QUALITY LIMITÉE


jamal
ajp
JOEL SHULMAN
Side A
Jamal-LPS-5162
Stereo
33⅓ RPM
1. GOING OUT OF MY HEAD - 2:55
(Randazzo-Weinstein) (Vogue Music-BMI)
2. COME SUNDAY - 3:35 (Duke Ellington)
Tempo Music Inc.-ASCAP
3. IT'S LOVE - 3:15 (Condon-Green-Bernstein)
(Chappell & Co., Inc.-ASCAP)
4. LAZY AFTERNOON - 3:18 (Moross-Latouche)
(Chappell & Co., Inc.-ASCAP)
5. PEOPLE - 3:22 (Stein-Merrill)
(Chappell & Co., Inc.-ASCAP)
6. PENINAH - 2:02 (Joe Saye) (Zawinul Music-
A division of Gopam Ent.-BMI)
A DIVISION OF AHMAD JAMAL PRODUCTION CORP., N.Y., N. Y. 10019


Jamal
ajp
JOEL SHULMAN
Side B
Jamal-LPS-5162
Stereo
33⅓ RPM
1. SOMETHING'S COMING - 2:25 (Bernstein-Fondheim)
(G. Schirmer-Chappell & Co.-ASCAP)
2. FEELIN' GOOD - 4:04 (Bricusse-Newley)
(TRO Musical Comedy Productions Inc.-BMI)
3. WATCH WHAT HAPPENS - 2:48 (Legrand-Gimbel)
(Vogue Music Inc.-BMI)
4. WHEN THE WORLD WAS YOUNG - 3:55
(J. Mercer) (Criterion Music-ASCAP)
5. MY FOOLISH HEART - 3:22 (Young-Washington)
(Anne Rachael Music-ASCAP)
6. SLAUGHTER ON TENTH AVENUE - 4:55
(R. Rodgers) (Chappell & Co.-ASCAP)
A DIVISION OF AHMAD JAMAL PRODUCTION CORP., N. Y., N. Y. 10019


abc
RECORDS
ILL WIND
FLASHES
ABCS-641-A
Side 1
33⅓ RPM
STEREO
1. WALKIN' AND SINGIN'* 3:00
2. PEOPLE IN THE NIGHT* 7:31
3. LITTLE MAN* 4:17
4. DARK WORLD* 3:32
5. L.A.P.D. (Richard Griggs) 4:28
*Written by: Ken & Tom Frankel
All Published by: Maudlin Meludies—ASCAP
A Rasputin Production by: TOM WILSON
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


abc
RECORDS
ILL WIND
FLASHES
ABCS-641-B
Side 2
33⅓ RPM
STEREO
1. HIGH FLYING BIRD (Bill Edd Wheeler)
(Robert Lissauer Music/
Bexhill Music—ASCAP) 4:45
2. HUNG UP CHICK* 4:32
3. SLEEP* 2:28
4. FULL CYCLE* 5:48
*Written by: Ken & Tom Frankel
*Published by: Maudlin Melodies—ASCAP
A Rasputin Production by: TOM WILSON
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

SIDE 1

THE NAZARENE

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

STEREO
39105

Bob Davis, Earl Justice
P.O. Box 15501
Charlotte, N.C

THE TIME—The morning of the resurrection of Jesus
THE PLACE—The Courtyard of the public house

CAST

EZRA, a crippled beggar - William Pickett
JOANNA, daughter of Amos - Eulema Bryan
REBECCA, Joanna's younger sister - Linda McCurry
AMOS, owner of the public house - Don Cowan
MARY MAGDALENE, a friend of Jesus - Vicki Hon
THE NAZARENES - Chorus

33 1/3

SIDE 4

THE NAZARENE

(Continued)

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

STEREO
39105

Bob Davis, Earl Justice
P.O. Box 15501
Charlotte, N.C.

THE TIME—The morning of the resurrection of Jesus
THE PLACE—The Courtyard of the public house

CAST

EZRA, a crippled beggar - William Pickett
JOANNA, daughter of Amos - Eulema Bryan
REBECCA, Joanna's younger sister - Linda McCurry
AMOS, owner of the public house - Don Cowan
MARY MAGDALENE, a friend of Jesus - Vicki Hon
THE NAZARENES - Chorus

33 1/3

SIDE 2

THE NAZARENE

(Continued)

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

STEREO
39105

Bob Davis, Earl Justice
P.O. Box 15501
Charlotte, N.C.

THE TIME—The morning of the resurrection of Jesus
THE PLACE—The Courtyard of the public house

CAST

EZRA, a crippled beggar - William Pickett
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REBECCA, Joanna's younger sister - Linda McCurry
AMOS, owner of the public house - Don Cowan
MARY MAGDALENE, a friend of Jesus - Vicki Hon
THE NAZARENES - Chorus

33 1/3

SIDE 3

THE NAZARENE

(Continued)

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

STEREO
39105

Bob Davis, Earl Justice
P.O. Box 15501
Charlotte, N.C.

THE TIME—The morning of the resurrection of Jesus
THE PLACE—The Courtyard of the public house

CAST

EZRA, a crippled beggar - William Pickett
JOANNA, daughter of Amos - Eulema Bryan
REBECCA, Joanna's younger sister - Linda McCurry
AMOS, owner of the public house - Don Cowan
MARY MAGDALENE, a friend of Jesus - Vicki Hon
THE NAZARENES - Chorus

33 1/3

МИНИСТЕРСТВО КУЛЬТУРЫ СССР

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

▽33

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-68
33НД—04042

Вторая гр.-1
1-00

А. ХАЧАТУРЯН (р. 1903)

СПАРТАК. Фрагменты из балета

1. Вступление и танец нимф
2. Сцена и адажио Эгины и Гармодия
3. Танец Эгины и вакханалия
4. Сцена и танец с кроталами
5. Танец гадитанских дев и победа Спартака

Большой симфонический оркестр
Всесоюзного радио
Дирижер **А. Гаук**

МИНИСТЕРСТВО КУЛЬТУРЫ СССР

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

▽33

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-68
33НД—04043

Вторая гр.-2
1-00

А. ХАЧАТУРЯН (р. 1903)

СПАРТАК. Фрагменты из балета

6. Смерть гладиатора. Восстание рабов
Танец пастуха и пастушки
7. Адажио Спартака и Фригии
8. Танец с мечами 9. Танец на щитах

Большой симфонический оркестр
Всесоюзного радио
Дирижер **А. Гаук**

GOLDEN CREST

A GOLDEN CREST HIGH-FIDELITY RECORD

HOW TO USE YOUR TAPE RECORDER

Narrated by
Dr. Millard McClintock



SIDE ONE
CR 4001A

Band 1 Introduction
Band 2 Frequency Response
Band 3 Cycle Tones
Band 4 Choice of Tape Speeds
Band 5 Signal Strength

LABORATORY SERIES

GOLDEN CREST

A GOLDEN CREST HIGH-FIDELITY RECORD

HOW TO USE YOUR TAPE RECORDER

Narrated by
Dr. Millard McClintock

SIDE TWO
CR 4001B

Band 1 Microphone Placement
Band 2 Recording and Editing

LABORATORY SERIES

YMA SUMAC

VOICE OF THE XTABAY

With Orchestra Conducted by LES BAXTER

1. **TAITA INTY (Hymn to the Sun)**
   (Moises Vivanco) 2:57
2. **ATAYPURA! (High Andes!)**
   (Moises Vivanco) 2:58
3. **ACCLA TAQUI (Chant of the Chosen Maidens)**
   (M. Vivanco-L. Baxter) 2:43

1

DW-684
(DW 1-684)

4. **TUMPA! (Earthquake!)**
   (Moises Vivanco) 3:16
5. **CHOLADAS (Dance of the Moon Festival)**
   (Moises Vivanco) 2:35
6. **WAYRA (Dance of the Winds)**
   (Moises Vivanco) 2:56
7. **MONOS (Monkeys)** (Moises Vivanco) 2:37
8. **XTABAY (Lure of the Unknown Love)**
   (L. Baxter-J. Rose) 3:16

Capitol

YMA SUMAC
AND
MOISES VIVANCO

INCA TAQUI
(Moises Vivanco)

1. K'ARAWI (Planting Song)	3:15
2. CUMBE-MAITA (Calls of the Andes)	3:04

2

DW-684
(DW2-684)

3. WAK'AI (Cry)	2:28
4. INCACHO (Royal Anthem)	3:25
5. CHUNCHO (The Forest Creatures)	3:36
6. LLULIA MAK'TA (Andean Don Juan)	2:25
7. MALAYA! (My Destiny)	3:25
8. RIPUI (Farewell)	2:58

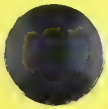
MOISES VIVANCO And His Peruvians

Capitol®


African Love
Produced by
C. Evans
Dist. by
V. P. Records
Jamaica Ave.
Queens, N.Y.
45 RPM
ALM-003-A
Made in U.S.A.
HELLO Y'ALL
(Shinehead)
SHINEHEAD
Unauthorized Copying Prohibited

African Love

Produced by
C. Evans
Dist. by
V. P. Records
Jamaica Ave.
Queens, N.Y.



45 RPM
ALM-003-B
Made in U.S.A.

VERSION
(C. Evans)

Unauthorized Copying Prohibited

AUDIO DYNAMICS
AUDIO DYNAMICS CORPORATION
PICKETT DISTRICT ROAD
NEW MILFORD, CONN. 06776
A BSR COMPANY

1/3 Octave Pink Noise

TEST RECORD

For use with ADC Sound Level Meter
and ADC Frequency Equalizers

R 200
RL 1924

SIDE 1

BAND

1 - 900 Hz Set Level

2 - 16,000 Hz	8 - 500 Hz
3 - 9,000 Hz	9 - 300 Hz
4 - 5,000 Hz	10 - 160 Hz
5 - 3,000 Hz	11 - 90 Hz
6 - 1,600 Hz	12 - 50 Hz
7 - 900 Hz	13 - 30 Hz



AUDIO DYNAMICS

AUDIO DYNAMICS CORPORATION
PICKETT DISTRICT ROAD
NEW MILFORD, CONN. 06776
A BSR COMPANY

1/3 Octave Pink Noise

TEST RECORD

For use with ADC Sound Level Meter
and ADC Frequency Equalizers

R 200
RL 1924



SIDE 2

BAND

1 - 900 Hz Set Level

2 - 16,000 Hz	8- 500 Hz
3 - 9,000 Hz	9 - 300 Hz
4 - 5,000 Hz	10 - 160 Hz
5 - 3,000 Hz	11 - 90 Hz
6 - 1,600 Hz	12 - 50 Hz
7 - 900 Hz	13 - 30 Hz


monica
Lado A
AA-1399
33 1/3 RPM
STEREO
JUNIO/1980
YO NO PUEDO PERDONARTE
(Ruben Stefano)
MUCHO.MUCHO
(Concha Valdes Miranda)
LA LECCION
(Ruben Stefano)
MI MANERA DE AMAR
(Nelson Ned)
MI JEFE
(Ruben Stefano)
℗ © 1980 Rio Piedras Records Mfg, Inc.
DOMINGUEN
Manufacturado por RIO PIEDRAS RECORDS, MFG. INC. San Juan, P. R.
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS


monica
monica
Lado B
AA-1399
33 1/3 RPM
STEREO
JUNIO/1980
AMOR PERDONAME
MAS ALLA
COMO ANTES
VOLARE
ENTREGA TOTAL
(Abelardo Pulido)
ESCANDALO
(R.Fuentes-R.Cardenas)
ADELANTE
(M.de Jesus)
PA'TODO EL AÑO
(Jose Jimenez)
LA MEDIA VUELTA
(Jose A.Jimenez)
BORINQUEN
℗ © 1980 Rio Piedras Records Mfg, Inc.
manufacturado por RIO PIEDRAS RECORDS, MFG. INC. San Juan, P.R.
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS


Good Shepherd
THE WOMAN
GRACE MARKAY
GS-2381
33 1/3 RPM
Side 1
Stereo
1. Woman 4:16
2. Prayer 2:40
The Woman You Have Called Me To Be 3:35
3. Prayer 2:41
Is This Anyway For A King To Be Born 4:41
Music & Lyrics by Grace Markay
Arrangements by Richie Rome
© & ℗ 1981 Grace Marchesani
GOOD SHEPHERD RECORDS, P.O. BOX 18069 - PHILA., PA. 19147


Good Shepherd
THE WOMAN
GRACE MARKAY
GS-2381
33 1/3 RPM
Side 2
Stereo
1. Prayer 2:28
Where Did You Go 3:59
2. Woman My Hour Has Not Come 2:07
3. Walk By Me, Jesus 4:03
4. Prayer 3:03
And She Was There 4:42
Music & Lyrics by Grace Markay
Arrangements by Richie Rome
GOOD SHEPHERD RECORDS, P.O. BOX 18069 - PHILA., PA. 19147

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

ТБИЛИССКАЯ СТУДИЯ ГРАМЗАПИСИ

СТЕРЕО

33

ГОСТ 5289—80

С60-14935

Сторона 1

Гр 3 [illegible]

«ТО ЛИ ЕЩЕ БУДЕТ»
ПОЕТ АЛЛА ПУГАЧЕВА

УЛЕТАЙ ТУЧА
(музыка и слова В. Резникова)
ДА. ЧТО БЫЛО ОДНАЖДЫ
ТЫ НЕ СТАЛ СУДЬБОЙ
ЭТОТ МИР
(А. Зацепин — Л. Дербенев)
Группа «Ритм». Ансамбль «Аракс».

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

ТБИЛИССКАЯ СТУДИЯ ГРАМЗАПИСИ

СТЕРЕО

33

ГОСТ 5289—50

С60-14936

Сторона 2

Гр. 3 [illegible]

«ТО ЛИ ЕЩЕ БУДЕТ»
ПОЕТ АЛЛА ПУГАЧЕВА

СКАЖИ МНЕ ЧТО-НИБУДЬ
(М. Минков — Р. Рождественский)
ЭТИ ЛЕТНИЕ ДОЖДИ
(М. Минков — С. Кирсанов)
ТЫ ВОЗЬМИ МЕНЯ С СОБОЙ
ПЕСНЯ ПЕРВОКЛАССНИКА
(Э. Хапок — И. Резник)
Группа «Ритм». Ансамбль «Арагс».

Major Records

STEREO
6067 A

B4RS-0756

FULL FREQUENCY
RANGE RECORDING

REG. U.S. PAT. OFF.
LONG PLAYING
33⅓ RPM

1.	Football Medley No. 1	2:35
2.	Football Medley No. 2	2:12
3.	Univ. of Minnesota Rouser	:42
4.	Military Medley No. 1	2:23
5.	Entrance of the Gladiators	2:09
6.	Military Medley No. 2	1:27
7.	High School Cadets	2:33

All compositions arranged by John Cacavas (ASCAP)

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New York, New York 10036 ℗
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Major Records

STEREO
6067 B

B4RS-0757

FULL FREQUENCY
RANGE RECORDING

REG. U.S. PAT. OFF.
LONG PLAYING
33⅓ RPM

DEKKO →

1.	Billboard March	1:18
2.	Excerpt from "Wm. Tell Overture"	1:00
3.	Excerpt from "Danse Macabre"	2:24
4.	Voodoo Ceremonial	2:35
5.	Dance of the Zebras	2:35
6.	Voodoo Ceremonial With Flute	2:10
7.	Dance of the Zebras With Flute	2:05
8.	Drums and Fanfare	1:18

Selections 1-3 arranged by John Cacavas, (ASCAP)
2 by Domenico Savino, (ASCAP) and 4-7 by Michael Reynolds (BMI),
and 8 by Mark Winter (ASCAP)

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performed publicly without express
written license."


Salsoul
RECORDS
MIX BY LARRY LEVAN
SG 329
SG 329 C
8:35
33 1/3 RPM
SIDE C
STEREO
ASCAP
SKYYZOO
(Solomon Roberts, Jr.)
(From The Salsoul L.P. SA 8532 "Skyway")
SKYY
Produced By Randy Muller And Solomon Roberts, Jr. For
Alligator Bit Him Prods./Arranged By Randy Muller
℗ 1980 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
SG 329
SG 329 B
3:49
33 1/3 RPM
SIDE B
STEREO
ASCAP
HIGH
(Randy Muller)
(From The Salsoul L.P. SA 8532 "Skyway")
SKYY
Produced By Randy Muller And Solomon Roberts, Jr. For
Alligator Bit Him Prods./Arranged By Randy Muller
©1980 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


MANUFACTURED AND DISTRIBUTED BY PERSONAL RECORDS, INC. 211 WEST 56TH STREET, NEW YORK, NEW YORK 10019
Personal
RECORDS
INNER LIFE
P49816
33 1/3 RPM
STEREO
℗ & © 1985
Personal
Records, Inc
SIDE A
"LET'S CHANGE IT UP" 6:18
Vocal
(Leroy Burgess/Sonny Davenport)
Personal Music/Silver Satin Music (ASCAP)
PRODUCED BY GREG CARMICHAEL
Executive Producers Don Oriolo & Jurgen S. Korduletsch
A Product Of Personal Records
Unauthorized duplication is a violation of applicable laws


MANUFACTURED AND DISTRIBUTED BY PERSONAL RECORDS, INC. 211 WEST 56TH STREET, NEW YORK, NEW YORK 10019
Personal
RECORDS
INNER LIFE
P49816
33 1 3 RPM
STEREO
℗ & © 1985
Personal
Records, Inc
SIDE B
"LET'S CHANGE IT UP" 5:08
Instrumental
(Leroy Burgess Sonny Davenport)
Personal Music Silver Satin Music (ASCAP)
PRODUCED BY GREG CARMICHAEL
Executive Producers Don Oriolo & Jurgen S Korduletsch
A Product Of Personal Records
Unauthorized duplication is a violation of applicable laws


COLUMBIA
mpl
PAUL McCARTNEY
McCARTNEY II
FC 36511
STEREO
SIDE 1
AL 36511
℗ 1980 MPL
Communications Ltd.
1. COMING UP 3:51
2. TEMPORARY SECRETARY 3:13
3. ON THE WAY 3:36
4. WATERFALLS 4:40
5. NOBODY KNOWS 2:50
- McCartney -
Manufactured by MPL
Communications, Inc.


COLUMBIA
mpl
PAUL McCARTNEY
McCARTNEY II
FC 36511
STEREO
SIDE 2
BL 36511
℗ 1980 MPL
Communications Ltd.
1. FRONT PARLOUR 3:30
2. SUMMER'S DAY SONG 3:24
3. FROZEN JAP 3:37
4. BOGEY MUSIC 3:25
5. DARKROOM 2:18
6. ONE OF THESE DAYS 3:35
- McCartney -
Manufactured by MPL
Communications, Inc.


COLUMBIA
33⅓ RPM
DEMONSTRATION
NOT FOR SALE
STEREO
AE7 1204
ZSM 167264
Time: 3:51
℗ 1980 MPL
Communications Ltd.
PAUL McCARTNEY
COMING UP (Live at Glasgow)
-McCartney-
Published and administered by MPL
Communications Inc. (ASCAP)
Produced by Paul McCartney

COLUMBIA

SPECIAL ONE-SIDED RECORD
(Play Other Side)

Shanachie Records



SIDE A **Shanachie-21009**

LO JAI

ACROBATES ET MUSICIENS

1. LO CEU N'A CREAT (3:10)
2. DEUX NUITS AU PALAIS IDEAL (5:25)
3. NOELS DE LIMOGES (6:56)
4. ANGELS/SATINS BLANCS (4:30)

℗ 1987 Shanachie Records Corp:
© 1987 Lo Jai-Trad. arr. except
Deu Nuits Au Palais Ideal
by E. Montbel

Shanachie Records



SIDE B

Shanachie-21009

LO JAI

ACROBATES ET MUSICIENS

1. LA MADELEINE (3:57)
2. BORJON, SUSATO (6:14)
3. BE IA LONGTEMPS JOENESSA (3:08)
4. UNE NUIT DE PREMIER MAI (6:09)

℗ 1987 Shanachie Records Corp:
© 1987 Lo Jai-Trad. arr. except
Deu Nuits Au Palais Ideal
by E. Montbel

SINGER
EDUCATION & TRAINING PRODUCTS

SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

FOR AUTOMATIC OR MANUAL PROJECTION

33⅓ RPM TIME 16:05 XCTV 96577

Dewey Number 784.65

RECORD NO.
A681-5RR

FILMSTRIP NO.
A681-9

SIDE 1

SONGS OF PIONEER MID-AMERICA

From the Series:
Our Heritage of American Folk Music

Narrator
Ken Nordine

Singer
Win Stracke

ALL RIGHTS RESERVED

SINGER

EDUCATION & TRAINING PRODUCTS

SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

FOR AUTOMATIC OR MANUAL PROJECTION

33⅓ RPM TIME 17:25 XCTV 96578

Dewey Number 784.65

RECORD NO.
A681-5RR

FILMSTRIP NO.
A681-10

SIDE 2

SONGS OF THE WESTERN FRONTIER

From the Series:
Our Heritage of American Folk Music

Narrator
Ken Nordine

Singer
Win Stracke

ALL RIGHTS RESERVED

33 rpm

lichens

Restoration of Temperment



33 rpm



lexie mountain

If You So Choose

hoss007

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hossrecords.com

SHARP 021

R. CALVERT

Freq

STEREO

1

33 rpm

Ned Ludd

Acid Rain

All The Machines Are Quiet

(p) 1984 Flicknife
(c) Rock Music

FLICKNIFE RECORDS

THE CUTTING EDGE



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SHARP 021

R.CALVERT

Freq

STEREO

2

33 rpm

Picket Line

Bomb Squad Officer

Work Song

(p) 1984 Flicknife
(c) Rock Music

FLICKNIFE RECORDS

THE CUTTING EDGE



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CONTINENTAL
TELECO TECO EM CORDAS
ORQUESTRA ROMÂNTICA DE
SEVERINO ARAUJO
STEREO
FACE A
SLP-7.005
1. VOCÊ PASSOU - Samba (Nozareno de Brito-Alcyr Pires Vermelho)
2. FECHEI A PORTA - Samba (Sebastião Mota - Ferreira dos Santos) 3. RÍ - Samba (Luís Antônio)
4. O AMOR E A ROSA - Samba (Pernambuco - Antônio Maria)
5. IMPÉRIO DO SAMBA - Samba (Zé da Zilda - Zilda Gonçalves)
6. JURAS EU FIZ - Samba (Severino Araujo)
RESERVADOS TODOS OS DIREITOS DE REPRODUÇÃO INCLUSIVE PELO RADIO
FABRICADO POR GRAVAÇÕES ELETRICAS S/A AV DO ESTADO 4755 - S. PAULO BRASIL

CONTINENTAL

TELECO TECO EM CORDAS

ORQUESTRA ROMÂNTICA DE SEVERINO ARAUJO

STEREO

FACE B

SLP-7.005

1. AGORA É CINZA - Samba (Alcebíades Barcelos - Armando Marçal)
2. A SAUDADE NÃO FOI LEAL - Samba (Norival Reis - Jorge Duarte) 3. O TREM ATRAZOU (Samba (A. Vilarinho - Estanislau Silva Paquito) 4. NOITES VAZIAS - Samba (Waldyr Finotti - Gilson Santomauro)
5. FAVELA - Samba (R. Martins - Waldemar Silva)
6. BRASIL - Samba (Benedito Lacerda - Aldo Cabral)

RESERVADOS TODOS OS DIREITOS DE REPRODUÇÃO INCLUSIVE PELO RADIO

FABRICADO POR GRAVAÇÕES ELETRICAS S/A AV DO ESTADO 4755 S PAULO BRASIL

33 1/3 STEREO LONG PLAYING

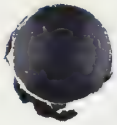
BLUE NOTE RECORDS · A DIVISION OF UNITED ARTISTS RECORDS, INC.

BLUE NOTE

Two Headed Freap
RONNIE FOSTER

1. **CHUNKY • 4:50**
   (Ronnie Foster) Unart Music Corp. BMI

BST-84382



SIDE 1

2. **DROWNING IN THE SEA OF LOVE • 4:05**
   (Kenny Gamble/Leon Huff) Assorted Music BMI
3. **THE TWO HEADED FREAP • 4:19**
   (Ronnie Foster) Unart Music Corp. BMI
4. **SUMMER SONG • 5:20**
   (Ronnie Foster) Unart Music Corp. BMI

Produced by George Butler

℗1972 United Artists Records, Inc.

NOTE®


33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS • A DIVISION OF UNITED ARTISTS RECORDS, INC.
Two Headed Freap
RONNIE FOSTER
1. LET'S STAY TOGETHER • 4:50
(Willie Mitchell/Al Green/Al Jackson)
Jec Pub. Co. BMI
BST-84382
SIDE 2
2. DON'T KNOCK MY LOVE • 4:30
(Wilson Pickett/Brad Shapiro)
Erva Music Pub. Co., Inc. BMI
3. MYSTIC BREW • 4:13
(Ronnie Foster) Unart Music Corp. BMI
4. KENTUCKY FRIED CHICKEN • 5:00
(Ronnie Foster) Unart Music Corp. BMI
Produced by George Butler
℗1972 United Artists Records, Inc.
BLUE NOTE®

GIMME A BREAK

BOBBY GILLIOM

33⅓ RPM

SIDE A

TIME 6:00

Executive Producer: Clappers International
Produced by: Lister Hewan-Lowe & Bobby Gilliom
For Lister Hewan-Lowe Productions, Inc.
Written, Arranged & Directed by Bobby Gilliom

© ℗ 1983 Clappers Music/MX-Music (B.M.I.)



CLAPPERS

A DUB BREAK

CLAPPA CLUB

33⅓ RPM

SIDE B
TIME 7:00

Executive Producer: Clappers International
Produced by: Lister Hewan-Lowe & Bobby Gilliom
For Lister Hewan-Lowe Productions, Inc.
Written, Arranged & Directed by Bobby Gilliom

©℗1983 Clappers Music/MX-Music (B.M.I.)



CLAPPERS

SFP

OSMOSE

SFP 5.021

SACEM SACD SDRM SGDL

stéréo compatible
33 t. 1/3 HAUTE FIDELITE

Record A - face 1

Saxo planetariel 6'50

Message 181077 9'40

Planet-air 6'00

(All compositions Ariel Kalma)

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. MADE IN FRANCE

SFP

OSMOSE

SFP 5.021

SACEM SACD SDRM SGDL

stéréo compatible

33 t. 1/3 HAUTE FIDELITE

RECORD A - face 2

Forest' ballad 4'30

Manège 10'00

Gongmo 6'30

(All compositions Ariel Kalma)

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIF... SONT INTERDITS MADE IN FRANCE

OSMOSE

SFP 5.022

SACEM SACD SDRM SGDL

stéréo compatible

33 t. 1/3 HAUTE FIDELITE

Record R - face 1

20 pluie 16'10

6 and C° 15'40

4 an afternoon 8'00

(All compositions Richard Tinti)

Handle with care

Manipuler avec précaution

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. MADE IN FRANCE

OSMOSE

SFP 5.022

SACEM SACD SDRM SGDL

stéréo compatible

33 t. 1/3 HAUTE FIDELITE

Record R - face 2

Pagi 17'00

Sorc 19'00

(All compositions Richard Tinti)

Handle with care

Manipuler avec précaution

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE



SG 338 DJ
SG 338 B
4:13
NOT
FOR SALE

SIDE B
STEREO
BMI
33 1/3 RPM

FUNK-N-ROLL

(Johnny Onderlinde)
(From The Salsoul L.P. SA 8536 "The Funk Is On")

INSTANT FUNK

Produced By Bunny Sigler For
Bundino Productions UNLTD., LTD.
Arranged By Johnny Onderlinde
And Larry Davis
Warpfactor One Music/Lucky Three
Music Publg. Co.
℗1980 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

MADE IN CANADA

FRONT LINE ORCHESTRA

Quality

RFC RECORDS LTD.

SIDE 1
QRFC 012

DON'T TURN YOUR BACK ON ME
(Short Version)
(T. Edmunds)

Original Ice Records Recording
Recorded at Coach House Studio
Produced by Tony Edmunds
Engineered by Frank Agarrat
A Larry Levan Re-Mix
Re-Mix Eng: Steve Jerome
© & Ⓟ 1982 - Quality Records Limited

QUALITY IS A REGISTERED TRADE MARK OF QUALITY RECORDS LIMITED 380 BIRCHMOUNT RD. SCARBOROUGH, ONTARIO M1K 1W7



SYLVESTER



EAST SIDE
0-20548



33 1/3 RPM

PRODUCED BY KEN KESSIE AND MOREY GOLDSTEIN
ORIGINALLY RECORDED BY KEN KESSIE
EXECUTIVE PRODUCERS: MARTY BLECMAN AND SYLVESTER
MIXED BY LARRY LEVAN
ENGINEERED BY ROBERT KASTER

Original version available on Sylvester's album MUTUAL ATTRACTION
on Warner Bros. Record· (1-25527)

1. SOMEONE LIKE YOU 5:58
2. SOMEONE LIKE YOU (DUB) 6:35

(McKinley Horton/Len Barry)

Philly World Music BMI all rights controlled by
Screen Gems-EMI Music Inc.

℗ 1986 Warner Bros. Records Inc.



SYLVESTER



WEST SIDE
0-20548



33 1/3 RPM

PRODUCED BY KEN KESSIE AND MOREY GOLDSTEIN
ORIGINALLY RECORDED BY KEN KESSIE
EXECUTIVE PRODUCERS: MARTY BLECMAN AND SYLVESTER
*MIXED BY MARTY BLECMAN AND KEN KESSIE
**REMIXED AND ENGINEERED BY JOSEPH WATT

Original version available on Sylvester's album MUTUAL ATTRACTION
on Warner Bros. Records (1-25527)

1. SOMEONE LIKE YOU* 6:11
2. SOMEONE LIKE YOU** 5:46
(McKinley Horton/Len Barry)

Philly World Music BMI all rights controlled by
Screen Gems-EMI Music Inc.

℗ 1986 Warner Bros. Records Inc.

THE NEW YORK CITY ALBUM

C-002

SIDE 1
STEREO

1. THE FIRE
2. THE PARKING GARAGE
3. THE SUBWAY STATION
4. THE CANDY PEDDLER
5. BESIDE THE POTHOLE
6. THE PROTESTERS
7. CHRISTMAS ON 34th STREET
8. THE MAYOR OF CANAL STREET

© and Ⓟ 1976 Clack Inc., New York, N. Y.

THE NEW YORK CITY ALBUM

C-002



SIDE 2
STEREO

1. IN THE BOWERY
2. THE 42nd STREET PREACHER
3. THE CONSTRUCTION SITE
4. ST. PATRICK'S DAY
5. A YOUNG CAB DRIVER
6. NOON
7. THE PICKETS
8. COLLECTING THE GARBAGE

© and Ⓟ 1976 Clack Inc., New York, N. Y.



TOUCH RECORDS

You're The One!

SIDE A

Record #RL-1001

MANUFACTURED
IN CANADA

You're The One (3:30)
Think About It (3:34)
I Don't Know Why (3:40)

Rawls and Luckett

Produced by Rawls and Luckett
All Tunes Published by
Cut-Time B.M.I.
Su-Ann Sesac

TOUCH RECORDS

Touch Records, Brooklyn, N.Y. A Division of Touch, Inc.



TOUCH RECORDS

You're The One!

SIDE B

Record #RL-1001

MANUFACTURED
IN CANADA

Still In Love (3:50)
I Just Wanna Dance (4:30)
I Just Don't Know (Re-Mix) (3:40)

Rawls and Luckett

Produced by Rawls and Luckett
All Tunes Published by
Cut-Time B.M.I.
Su-Ann Sesac



Touch Records, Brooklyn, N.Y. A Division of Touch, Inc.

CAT. NO: **NUM224LP-AB**

TITLE: **BUTTERFLIES DON'T GO AWAY**
ARTIST: **MAJESTY CRUSH**

DATE: **101323**
COUNTRY OF ORIGIN
Czech Republic

21149469
S958166-1-2-0

QTY: **1**

CAT. NO: **NUM224LP-CD**

TITLE: **BUTTERFLIES DON'T GO AWAY**

ARTIST: **MAJESTY CRUSH**

DATE: **100823**

COUNTRY OF ORIGIN

Czech Republic

21149456

S958166-1-1-0

QTY: **1**


PRECISION RECORD PRESSING
TEST PRESSING - SIDE A


PRECISION RECORD PRESSING
TEST PRESSING - SIDE B

RE KUSTOM KORDS

E. JAY

KNOCKIN' EM DEAD ALIVE



SIDE A

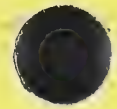
2/006-A

1. I NEED YOU TO TURN TO
2. YOUR SONG
3. FAR SIDE OF THE MOON
4. COUNTRY COMFORT

REKUSTOM KORS

E. JAY

KNOCKIN' EM DEAD ALIVE



SIDE B

2/006-B

1. CAN I PUT YOU OFF
2. BORDER SONG
3. 60 YEARS ON


RE KUSTOM KORDS
E. JAY
KNOCKIN' EM DEAD ALIVE
SIDE C
2/006-C
1. INDIAN SUNSET
2. HONKY TONK WOMAN
3. AMORENA
4. TAKE ME TO THE PILOT

RE KUSTOM KORS

E. JAY

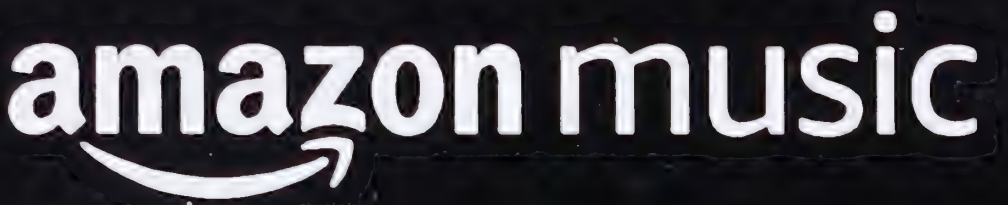
KNOCKIN' EM DEAD ALIVE

SIDE D



2/006-D

1. BURN DOWN THE MISSION
2. MEDLEY
3. MY FATHER'S GUN



Exclusive vinyl

TRANSLUCENT YELLOW SMOKE

ERE879



SD 1651

THE ART ENSEMBLE OF CHICAGO
FANFARE FOR THE WARRIORS

STEREO ONE

℗ 1974
ATLANTIC

1. ILLISTRUM (9:25)
   Malachi Favors
2. BARNYARD SCUFFEL SHUFFEL (5:07)
   Lester Bowie
3. NONAAH (5:38)
   Roscoe Mitchell

(ST-A-743053-MO)

MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.


ATLANTIC
SD 1651
THE ART ENSEMBLE OF CHICAGO
FANFARE FOR THE WARRIORS
STEREO
TWO
℗ 1974
ATLANTIC
1. FANFARE FOR THE WARRIORS (8:08)
Joseph Jarman
2. WHAT'S TO SAY (3:57)
Joseph Jarman
3. TNOONA (6:20)
Roscoe Mitchell
4. THE KEY (1:14)
Roscoe Mitchell
(ST-A-743054-MO)
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.


ARISTA
PHAROAH SANDERS
LOVE WILL FIND A WAY
AB 4161
(AB 4161 SA)
℗ 1978 Arista Records, Inc.
SIDE 1
33⅓ RPM
1. LOVE WILL FIND A WAY (5:12)
(Bedria Sanders)
2. PHAROMBA (4:32)
(Pharoah Sanders)
3. LOVE IS HERE (4:43)
(Music: Pharoah Sanders, Lyrics: Pharoah Sanders & Norman Connors)
4. GOT TO GIVE IT UP (6:29)
(Marvin Gaye)
PRODUCED BY NORMAN CONNORS FOR
NORMAN CONNORS PRODUCTIONS, INC.
Unauthorized duplication is a violation of applicable laws.


ARISTA
PHAROAH SANDERS
LOVE WILL FIND A WAY
AB 4161
(AB 4161 SB)
℗ 1978 Arista Records, Inc.
SIDE 2
33⅓ RPM
1. AS YOU ARE (5:08)
(Norman Connors & Paul Smith)
2. ANSWER ME MY LOVE (6:42)
(Music: Sigmon, Rauch & Winkler)
3. EVERYTHING I HAVE IS GOOD (6:00)
(Music: Pharoah Sanders, Lyrics by Pam McDonald)
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"KNOW **BEFORE** YOU GO"

Safe Boating Tips and PSAs

SIDE A
33⅓ RPM



AAVP#73439
COMPATIBLE

1. Announcer ..... :60
2. Announcer ..... :60
3. Announcer ..... :60
4. Announcer ..... :60
5. Announcer ..... :60
6. Announcer ..... :30
7. Announcer ..... :30
8. Announcer ..... :30
9. Announcer ..... :30
10. Announcer ..... :30
11. Announcer ..... :30
12. Announcer ..... :30

Office of Boating Safety
UNITED STATES COAST GUARD
Washington, D.C. 20280

"KNOW **BEFORE** YOU GO"

Safe Boating Tips and PSAs

SIDE B
33⅓ RPM



AAVP#73439
COMPATIBLE

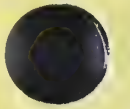
13.	Announcer	:30
14.	Announcer	:30
15.	Announcer	:20
16.	Announcer	:20
17.	Announcer	:20
18.	Announcer	:20
19.	Announcer	:20
20.	Announcer	:20
21.	Music Bed/Live Copy	:60
22.	Music Bed/Live Copy	:30
23.	Music Bed/Live Copy	:20

Office of Boating Safety
UNITED STATES COAST GUARD
Washington, D.C. 20280


Radio
the whole thing
means
1969
National
Radio Month
Jingles
an NAB public relations aid
1. Swing Band & Chorus, Full Version ..... :60
2. Swing Band & Chorus w/"Doughnut" .... :60
3. Swing Band & Chorus ..... :30
4. Swing Band & Chorus (Tag) ..... :10
5. Rock Band & Chorus, Full Version ..... :60
6. Rock Band & Chorus ..... :30
7. Rock Band & Chorus (Tag) ..... :10
8. C-W Band & Soloist, Full Version ..... :60
9. C-W Band & Soloist ..... :30
10. C-W Band & Soloist (Tag) ..... :10
CLEARANCE DATES:
May 1 1969-July 30, 1969
MONOPHONIC 33⅓ RPM—LP
MONOPHONIC 33⅓ RPM—LP
MONOPHONIC 33⅓ RPM—LP

Strictly Breaks Presents

SCHOOL YARD BREAKS



A

I KNOW YOU GOT SOUL (3:11)

Bobby Byrd

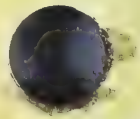
1973 Original 12" Version

SYB-2005

' 2001 Strictly Break Records

Strictly Breaks Presents

SCHOOL YARD BREAKS



B

I M COMMING (2:23)

BONUS BEATS (2:24) Bobby Byrd

'97 Original 12" Version

SYB-2005

' 2001 Strictly Break Records

Tommy® Boy

RuPAUL

TB 560 A

Pub: T-Boy Music/Whorga Musica (ASCAP)
Produced by Eric Kupper
Executive Producers: Fenton Bailey and Randy Barbato
Written by Rupaul, Larry Tee and Jimmy Harry
Remixed and edited by Marc "Funkyman" Paley, DJ EFX and DJ Digit for 3rd Floor Productions
℗©1993 Tommy Boy Music, Inc.

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"WORK IT MR DJ" TRIBAL MIX 4:39

FUNKYMAN'S VOX DUB 4:21

SUPERMODEL REMIXES

Distributed by Tommy Boy Music, Inc., 502 Broadway, New York, NY 10010


TommY®
BOY
RuPAUL
TB 560 B
Pub: T-Boy Music/Whorga Musica (ASCAP)
*Produced by Eric Kupper
Produced by Jimmy Harry
Executive Producers: Fenton Bailey and Randy Barbato
Written by Rupaul, Larry Tee and Jimmy Harry
*Remixed and edited by Marc "Funkyman" Paley,
DJ EFX and DJ Digit for 3rd Floor Productions
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NOT FOR SALE
SUPERMODEL * 5:09
Digifunky's Latenite Mix
AURORA BOREALIS SPEAKS :19
SUPERMODEL
REMIXES
Distributed by Tommy Boy Music, Inc., 502 Broadway, New York, NY 10010

SPECTRUM ©

Produced by RICHARD and PAUL FREITAS

1. OF CABBAGES AND KINGS (2:23)
2. PORTUGUESE WINEMAKER (2:34)

DISC JOCKEY COPY
NOT FOR SALE
LP-BLPM-101-A



SIDE 1

© Paul Richards
Music Co., Inc.
(ASCAP)

3. CANDY TREE (2:15)
4. MACACO (2:28)
5. SUN GOD (2:16)
6. TEL AVIV (2:26)

ALL INSTRUMENTALS COMPOSED BY
RICHARD, PAUL AND DICK FREITAS

℗ 1981 PRM RECORDS
75 Allen Rd.
Rockville Centre, N.Y. 11570
Made in U.S.A.

SPECTRUM ©

Produced by RICHARD and PAUL FREITAS

1. CHICKEN TALK (2:25)
2. POOR RICHARD (2:27)

DISC JOCKEY COPY
NOT FOR SALE
LP-BLPM-101-B



SIDE 2
© Paul Richards
Music Co., Inc.
(ASCAP)

3. CATHY'S THEME (2:06)
4. LOST IN WONDER (2:16)
5. SIAMESE CAT (2:21)
6. UNCLE LOUIE (2:26)

ALL INSTRUMENTALS COMPOSED BY
RICHARD, PAUL AND DICK FREITAS

℗ 1981 PRM RECORDS
75 Allen Rd.
Rockville Centre, N.Y. 11570
Made in U.S.A.


BRONSKI BEAT
WITH MARC ALMOND
LONDON
MCA RECORDS
MCA-23550
MCA4601
SIDE 1
12" 45 R.P.M.
I FEEL LOVE/LOVE TO LOVE YOU BABY/
JOHNNY REMEMBER ME
10:10 BMI/ASCAP
(The Source Mix)
(G. Moroder-P. Bellotte-D. Summer)/(G. Goddard)
Original version appears on the MCA LP,
MCA-5538, "The Age Of Consent"
PRODUCED BY MIKE THORNE
FORBIDDEN FRUIT
Rick's Music (admin. by Rightsong Music, Inc.)/
Sunday Music/Ed. Intro/Say Yes/
Southern Music Pub. Co., Inc.
℗ 1985 London
Records Ltd.
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

BRONSKI BEAT
WITH MARC ALMOND

LONDON

MCA RECORDS

MCA-23550
MCA4602

SIDE 2
12" 45 R.P.M.

I FEEL LOVE/LOVE TO LOVE YOU BABY/ JOHNNY REMEMBER ME

8:20 BMI/ASCAP

(The Cake Mix)
(G. Moroder-P. Bellote-D. Summer)/(G. Goddard)
Original version appears on the MCA LP,
MCA-5538, "The Age Of Consent"
PRODUCED BY MIKE THORNE
FORBIDDEN FRUIT
Rick's Music (Admin. by Rightsong Music, Inc.)/
Sunday Music/Ed. Intro/Say Yes/
Southern Music Pub. Co., Inc.
℗ 1985 London
Records Ltd.

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Fractal Structure

"Lost Sequence"

SOMATIC008R

A1.

"Lost Sequence"

Haak's Subliminal Cowbell Remix

B1.

"Lost Sequence"

8 Wonders' Journey Into The Unknown Mix

A1. Remix by: Haakon Vingelsgaard. Appears in Courtesy of M.I.K.E. Music. B1. Remix by: Arney SecerKadic. Written & Produced by Maxim Holod inspired by Lily Mastered by: Arney Secerkadic.



Send your quality Trance demo's to:

SOMATIC SENSE RECORDINGS
P.O. box 17
2380 AA Zoeterwoude
The Netherlands
E-mail: info@somaticsense.com
WWW.SOMATICSENSE.COM
For licensing fax: 0031-71-5803692

Artwork by: www.aardenwerk.nl

Made in the Netherlands

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STIMULATES YOUR SENSES


AFRTS
RIDIN' HIGH
Jerry Jeff Walker
P-15605
STEREO
RL 17-6
1. PICK UP THE TEMPO 3:48 (:02)
2. LIKE A COAT FROM THE COLD 3:32 (:09)
3. NIGHT RIDER'S LAMENT 4:47 (:06)
4. MISSISSIPPI YOU'RE ON MY MIND 4:24 (:06)
AMERICAN FORCES RADIO AND TELEVISION SERVICE U.S. PROPERTY – USE OR REPRODUCTION FOR PRIVATE OR COMMERCIAL PURPOSES PROHIBITED


AFRTS
STACKED DECK
Amazing Rhythm Aces
P-15606
STEREO
RL 17-6
1. AMAZING GRACE (Used To Be Her Favorite Song)
3:17 (:00)
2. THE "ELLA B" 4:31 (:12)
3. LIFE'S RAILWAY TO HEAVEN 4:22 (:04)
4. HIT THE NAIL ON THE HEAD
2:22 (:02)
5. WHO WILL THE NEXT FOOL BE
2:48 (:21)
(See Roundup for personnel)
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GEESTREET

STEREO MC'S

1. CONNECTED (Full Length) (5:12)

2. CONNECTED (Reprise) (1:43)



422-864 393-1
SIDE ONE
33 1/3 RPM
STEREO

(R. Birch/N. Hallam/H.W. Casey/R. Finch)
Contains sample from "Let Me (Let Me Be Your Lover)" performed by Jimmy "Bo" Horne under license from Rhino Records by arrangement with EMI Records Ltd. Virgin Music (Pubs) Ltd. o/b/o EMI Virgin Songs, Inc. (ASCAP)/ Harrick Music/Longitude Music Co. (BMI)

Produced by Stereo MC's
Engineered by Al Stone
℗ 1992 ISLAND RECORDS LTD.
#422-864 393-1

GEE STREET™, LICENCED TO ISLAND RECORDS, INC. ©, 400 LAFAYETTE ST., NY, NY 10003

GEE STREET

ISLAND™

GEESTREET

STEREO MC'S

1. DISCONNECTED (6:04)

2. FEVER (3:15)



422-864 393-1
SIDE TWO
33 1/3 RPM
STEREO

(R. Birch & N. Hallam)
Published by Virgin Music (Pubs) Ltd.
o/b/o EMI Virgin Songs, Inc. (ASCAP)

Produced by Stereo MC's
Engineered by Al Stone
℗ 1992 ISLAND RECORDS LTD.
#422-864 393-1

GEE STREET™, LICENCED TO ISLAND RECORDS, INC. 400 LAFAYETTE ST., N.Y., NY 10003

GEESTREET

ISLAND™

Celestial Harmonies

© & ℗
MCMLXXXVI
LC 7869



Side 1
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

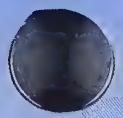
HARMONIC MEETINGS

LINES TO A GREAT LORD 16'55"
HARMONIC RELATION 5'34"

Unauthorized duplication is a violation of applicable laws

Celestial Harmonies

© & ℗
MCMLXXXVI
LC 7869



Side 2
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS

KYRIE OPENING 5'12"
FOREGATHER IN THE NAME 15'00"

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Celestial Harmonies

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LC 7869



Side 3
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

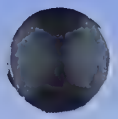
HARMONIC MEETINGS

KYRIE FRAGMENTS 18'01"
ELEISON CLOSING 2'16"

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LC 7869



Side 4
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS

BROTHERHOOD 11'54"
HALLELUYAH 7'06"

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INFINITY

BLACKSTAR/ABANDON RECORDS



BBJ

INT8P
6510

Side A

Pentecostal Poppa

1. Pentecostal Poppa 3:55
2. Lead Vocals 3:56
3. No Lead Vocals 3:55

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INFINITY

BLACKSTAR/ABANDON RECORDS



BBJ

INT8P
6510

Side B

Pentecostal Poppa

1.TV 3:56
2. Instrumental 3:56
3. A Cappella 3:56

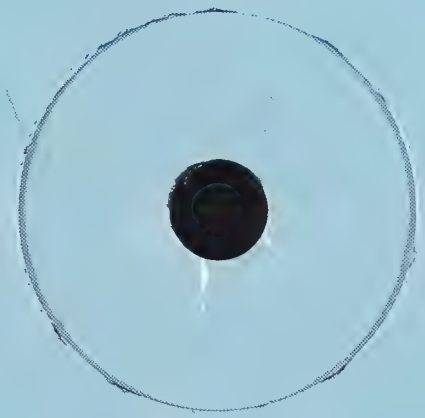
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Universal Music and Video Distribution, Inc.



Aralos International Records

Side One

AIR-10034
Time: 5:10
STEREO



1003

Produced by
Bob Stone/
P. Forsythe
An April
Twenty-Two
Production

Alisabethe Jergens
Hungry For Your Love

(D. Schacher)

Blendingwell Music Inc. © 1977 (BMI)
℗ 1980 Aralos International
Records Inc.
© Aralos International Records Inc.
9200 Sunset Blvd., Suite 402
Los Angeles, CA. 90069



Aralos International Records

Side Two

AIR-10034
Time: 5:09
STEREO

1004

Produced by
Bob Stone/
P. Forsythe
An April
Twenty-Two
Production

Alisabethe Jergens
Supernatural Woman

(D.R. Hockett/D.L. Hockett)

First National Music Co. © 1978 (BMI)

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Records Inc.

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9200 Sunset Blvd., Suite 402
Los Angeles, CA. 90069


Mercury
THE BIRDS
STEREO
SR 90139
Mercury SONTRA
SIDE 1
LIVING PRESENCE HIGH FIDELITY


MERCURY
BRAZILIAN IMPRESSIONS
STEREO
33⅓ R.P.M.
SIDE 2
LIVING PRESENCE HIGH FIDELITY


VJ
VEE-JAY
RECORDS
THEY'RE DELICIOUS TOGETHER
Betty Everett & Jerry Butler
VJLP-1099
644401
Long Playing
Side I
Microgroove
Pro. by Calvin Carter
1. LET IT BE ME
(M. Curtis-C. Becaud-P. Delanoe)
2. LOVE IS STRANGE
(M. Baker-E. Smith)
3. JUST BE TRUE
(C. Mayfield)
4. SINCE I DON'T HAVE YOU
(J. Rock)
5. IT'S ALL RIGHT
(C. Mayfield)
6. OUR DAY WILL COME
(A. Brooks-G. Regney)


VJ
VEE-JAY
RECORDS
THEY'RE DELICIOUS TOGETHER
Betty Everett & Jerry Butler
VJLP-1099
64-4402
Long Playing
Arr. by J. Pate
Side II
Microgroove
Pro. by Calvin Carter
1. AIN'T THAT LOVING YOU BABY
(Jimmy Reed)
2. I CAN'T STAND IT
(S. McAlister)
3. THE WAY YOU DO THE THINGS YOU DO
(Rogers & Robinson)
4. LET THE GOOD TIMES ROLL
(L. Lee)
5. FEVER
(Davenport-Glover-
Pearl-Nath)


FLEETWOOD
TRU FIDELITY
PERCUSSION....
FLP 2083
NOBP-1285
SIDE ONE
(30:04)
Championship Rudimental Drumming
Performed by JOHN DOWLAN
THE 26 STANDARD AMERICAN DRUM RUDIMENTS
1—Long Roll 2—Five Stroke Roll 3—Seven Stroke Roll 4—Flam
5—Flam Accent 6—Flam Paradiddle 7—Flamacue 8—Ruff
9—Single Drag 10—Double Drag 11—Double Paradiddle 12—Single
Ratamacue 13—Triple Ratamacue 14—Single Stroke Roll 15—Nine Stroke Roll
16—Ten Stroke Roll 17—Eleven Stroke Roll 18—Thirteen
Stroke Roll 19—Fifteen Stroke Roll 20—Flam Tap
21—Single Paradiddle 22—Drag Paradiddle #1
23—Drag Paradiddle #2 24—Flam Paradiddle-Diddle
25—Lesson 25 26—Double Ratamacue
MANUFACTURED BY RAVIN RECORDING, INC. LYNN, MASS. MADE IN U.S.A.
LONG 33 1/3 PLAYING


FLEETWOOD
TRU FIDELITY
PERCUSSION....
FLP 2083
NOBP-1286
SIDE TWO
(19:29)
Championship Rudimental Drumming
Performed by JOHN DOWLAN
Percussion Ensemble Selections by the
VASELLA MUSKETEERS DRUM SECTION
Variation #1—Four Stroke Ruff #2—Single Seven or Sextuplet
#3—Flam Accent #2 #4 Six Stroke Roll #5—Triple Paradiddle
#6—Sing'e Nine
ENSEMBLE SELECTIONS
1—Marching So'o #1
2—Rhythm medley of Albany Bound -
Waiting for the Robt. E. Lee
3—Marching Solo #2
Recorded in Gloucester City, N.J.
LONG 33 1/3 PLAYING
MANUFACTURED BY
RECORDING INC.
MASS.
MADE IN U.S.A.



The Gospel Choir of the Douglass A.M.E. Zion Church
New Bedford, Massachusetts

"His Eye Is on the Sparrow"

SIDE ONE

STEREO

1. Come on Children Let's Sing
Mahalia Jackson
2. God's Amazing Love
BMI
3. It Is Well
Public Domain
4. Nobody Knows (Quartet)
Public Domain
5. Blind Man
BMI
6. His Eye is on the Sparrow
Public Domain



The Gospel Choir of the Douglass A.M.E. Zion Church
New Bedford, Massachusetts

"His Eye Is on the Sparrow"

SIDE TWO

STEREO

1. Nobody Knows (Choir)
BMI
2. Hallelujah
Public Domain
3. Great Getting up Morning (Quartet)
Public Domain
4. Peace Be Still
BMI
5. Praise God
Public Domain
6. Take Me Back (Andre Crouch)
BMI


ASCOT
THE UNSPOKEN WORD
TUESDAY, APRIL 19TH
SIDE 1
AS 16028 A
1. ANNIVERSARY OF MY MIND
2. FOR THE WORLD
3. WAKING UP
4. IT'S MOVING DAY
5. AFTER THE BEFORE
A Mirage City Production
Prod. by Tony Michaels & Vinny Gormann
Arr. by Gene Stashuk-G. Buis-Unspoken Word
All comp. pub. by Unart Music Corp. (BMI)
Engineer: Warren Schatz
STEREO
ASCOT RECORDS • 729 7TH AVENUE • NEW YORK 19, N.Y. • MADE IN U.S.A.

ASCOT

THE UNSPOKEN WORD
TUESDAY, APRIL 19TH

SIDE 2



AS 16028 B

1. DISTANT OH SO FAR
2. ROSSBY
3. FLOCK OF BIRDS
4. SUNDAY SUIT OF CLOTHES
5. WE'RE GROWING

A Mirage City Production
Prod. by Tony Michaels & Vinny Gormann
Arr. by Gene Stashuk-G. Buis-Unspoken Word
All comp. pub. by Unart Music Corp. (BMI)
Engineer: Warren Schatz

STEREO

ASCOT RECORDS • 729 7TH AVENUE • NEW YORK 19, N.Y. • MADE IN U.S.A.

LINDA HARGROVE

SIDE ONE EKS-75063-A STEREO



elektra

MUSIC IS YOUR MISTRESS

1. **FALLEN ANGEL 3:01**
   (Tomake Music Co., Inc. ASCAP)
2. **NEW YORK CITY SONG 3:51**
   (Tomake Music Co., Inc. ASCAP)
3. **LET IT SHINE 2:24**
   (Window Music Publ. Co., Inc. BMI)
4. **SING, FEELIN', SING 3:58**
   (Window Music Publ. Co., Inc. BMI)
5. **MY SECRET SELF 4:03**
   (Window Music Publ. Co., Inc. BMI)
6. **THE FARMER'S FORMER WIFE 2:53**
   (Window Music Publ. Co., Inc. BMI)

Produced by Pete Drake for
Pete Drake Productions, Inc.

℗ 1973 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

LINDA HARGROVE

SIDE TWO EKS-75063-B STEREO



elektra

MUSIC IS YOUR MISTRESS

1. **MUSIC IS YOUR MISTRESS 2:53**
   (Window Music Publ. Co., Inc. BMI)
2. **I FEEL FREE NOW 2:49**
   (Window Music Publ. Co., Inc. BMI)
3. **COUPLES 3:07**
   (Window Music Publ. Co., Inc. BMI)
4. **DON'T LET IT BOTHER YOU 3:39**
   (Tomake Music Co., Inc. ASCAP)
5. **A SONG I WAS TOO FOOLISH TO BELIEVE 3:33**
   (Window Music Publ. Co., Inc. BMI)
6. **WHEN HE LEADS HIS LAMBS AWAY 3:35**
   (Window Music Publ. Co., Inc. BMI)

Produced by Pete Drake for
Pete Drake Productions, Inc.

℗ 1973 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023


Verve®
Records
STAN GETZ
With Guest Artist
LAURINDO ALMEIDA
Prod. By
Creed Taylor
STEREO
V6-8665 A
(MGS-380)
1. MININA MOCA—5:45
(Young Lady) (Antonio)
Amazon Music—ASCAP
2. ONCE AGAIN—6:45
(Outra Vez) (Jobim)
Matador Music—BMI
3. WINTER MOON—5:15
(Almeida-Nelson)
Brazilliance Music—ASCAP
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


Verve®
Records
STAN GETZ
With Guest Artist
LAURINDO ALMEIDA
Prod. By
Creed Taylor
STEREO
V6-8665 B
(MGS-381)
1. DO WHAT YOU DO, DO—4:31
(Almeida-Taylor)
Brazilliance Music
2. SAMBA DA SAHRA—4:50
(Sahra's Samba) (Almeida)
Brazilliance Music
3. MARACATU-TOO—4:57
(Almeida-Getz)
Brazilliance Music
All Selections ASCAP
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


top hits
CHUCHO AVELLANET
TH-AMF 2204
℗ 1982
LADO A
33 1/3 rpm
STEREO
NO VOLVERE A HABLAR DE AMOR
(R. Seff-T. Seff-Adap. Cast. C. Norea)
AL FRIO DEL TELEFONO
(J. C. Noroña)
CAZADOR CAZADO
(Cheo Zorrilla)
MI AMOR ES COSA DE VERANO
(H. Lanzi-M. Tottis)
CON LAS MANOS VACIAS
(A. Cortez-J. F. Dicenta)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


top hits
CHUCHO AVELLANET
TH-AMF 2204
℗ 1982
LADO B
33 1/3 rpm
STEREO
ABEJA REINA
(K. Clave)
Y VERAS...
(J.C. Noroña)
SE LO VOY A DECIR
(Cheo Zorrilla)
LA TAZA DE CAFE
(Tito Fernandez)
CANTAME UNA MELODIA
(Raffi Monclova)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


DUNHILL
abc
RECORDS
STEPPENWOLF
DS-50029-A
Side 1
331/3 RPM
STEREO
Produced by Gabriel Mekler
Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


DUNHILL
abc
RECORDS
STEPPENWOLF
DS-50029-B
Side 2
331/3 RPM
STEREO
1. DESPERATION (J. Kay)
(Trousdale Music Publishers, Inc.—BMI)
2. THE PUSHER (Hoyt Axton)
(Stork Music, Inc.—BMI)
3. A GIRL I KNEW (J. Kay, M. A. Covell)
(Trousdale Music Publishers, Inc.—BMI)
2:39
4. TAKE WHAT YOU NEED (J. Kay, G. Mekler)
(Trousdale Music Publishers, Inc.—BMI)
3:28
5. THE OSTRICH (J. Kay)
(Trousdale Music Publishers, Inc.—BMI)
Produced by Gabriel Mekler
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KUDU

GROVER WASHINGTON, JR.
INNER CITY BLUES

KU-03
STEREO

SIDE 2
(RVG 98763 B)

1. **AIN'T NO SUNSHINE/theme from "MAN AND BOY" ("Better Days") 8:30**
   Bill Withers/J.J. Johnson
   Interior Music/BMI
2. **UNTIL IT'S TIME FOR YOU TO GO 4:40**
   Buffy Sainte-Marie
   Gypsy Boy Music/ASCAP
3. **I LOVES YOU PORGY 5:05**
   George & Ira Gershwin/DuBose Heyward
   Gershwin Publ. Corp./New Dawn
   Music Corp./ASCAP

Arranged and Conducted by **Bob James**


Verve
FORECAST
THE ALAN BOWN
STEREO
Side 1
FTS 3062
MGS 1848
*1. TOYLAND—2:34
(Catchpole-Rhoden) Bramsdene Music—BMI
2. MAGIC HANDKERCHIEF—3:16
(Bown-Bannister-Catchpole-Rhoden)
Miller Music—ASCAP
3. LITTLE LESLEY—2:10
(Catchpole-Rhoden) Bramsdene Music—BMI
4. ALL ALONG THE WATCHTOWER—3:09
(Dylan) Dwarf Music—ASCAP
5 SALLY GREEN—3:19
(Bown-Bannister) Miller Music—ASCAP
6. PENNY FOR YOUR THOUGHTS—3:39
(Bown-Bannister) Miller Music—ASCAP
A Mike Hurst Prod.
Arr. By The Alan Bown
*Arr. By Phil Dennys
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Verve
FORECAST

THE ALAN BOWN

STEREO
Side 2

FTS 3062
MGS 1849

1. STORY BOOK—3:15
(Bown-Bannister) Leo Feist, Inc.—ASCAP

*2. TECHNICOLOUR DREAM—2:55
(Bown-Bannister) Murbo Music—BMI

3. LOVE IS A BEAUTIFUL THING—3:32
(Pearl-Bellin-Pearl) Porgie Music—BMI

4. VIOLIN SHOP—3:01
(Catchpole) Miller Music—ASCAP

5. YOU'RE NOT IN MY CLASS—3:34
(Bown-Bannister) Miller Music—ASCAP

6. MY GIRL THE MONTH OF MAY—2:48
(Dimucci) Ryonen Music—BMI

A Mike Hurst Prod.
Arr. By The Alan Bown
*Arr. By Phil Dennys

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DMD 334

DE TING CONTINUES

(Norman Durham, Woody Cunningham, Richard Lee, Jr.,
Paul Crutchfield, Terry Dolphin & Eric Rohrbaugh)

KLEEER

33 1/3 RPM

Time: 4:17

STEREO

PRODUCED BY DENNIS KING AND KLEEER
A KLEEER MUSIC AND JADAR PRODUCTION
Pub., Good Groove Music/Darak Music, BMI
Alex Music/Soufus Music, ASCAP
From Atlantic LP 19334 -
"TASTE THE MUSIC"
Vocal

℗ 1982 Atlantic Recording Corp.

ST-DM-40518-SP

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the corporation music group

the corporation

SIDE A:

1. DANCE FLOOR + SKRILLA
2. MUSIC MOVES YOU + KILLION
3. PEOPLE GET READY + SKRILLA featuring HAZMATT

RADIO EDITS
PROMOTION ONLY. NOT FOR SALE

PRODUCED BY FILTH RICH
FOR THE CORPORATION MUSIC GROUP
CONTACT: 443/528-3375 OR 443/622-3676

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the corporation music group

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SIDE B:

1. HOOD TIMES + KILLION
2. LET ME KNOW + KILLION
3. WIDE WORLD OF SPORTS + SKRILLA
4. TAKE YOU HOME + SKRILLA

RADIO EDITS
PROMOTION ONLY. NOT FOR SALE

Tracks 1 + 3 PRODUCED BY FILTH RICH
Tracks 2 + 4 PRODUCED BY SKEETS

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FOR THE CORPORATION MUSIC GROUP
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New Release
Baltimore Break Beat Records
Presents
KNUCKLEHEAD SERIES
(EP PART II)
"Not A Playa"
"Single Minded"
Plus Instrumentals


THE KNUCKLEHEADS
"EP" (PART 2)
SIDE A
NOT A PLAYA
INSTRUMENTAL


THE KNUCKLEHEADS
"EP" (PART 2)
(KNUCKLEHEADS SERIES)
SIDE B
SINGLE MINDED
INSTRUMENTAL

Quiet Records

presents

D.J. Patrick

Stereo
33 1/3 RPM

A Side

QR-002

D.J. Where The Money At - Re-Edit Mix
D.J. Where The Money At - Bonus Beat
Jungle Bounce - D.J. Patrick Vibez Mix
Jungle Bounce - D.J. Patrick Bouncer Mix

All Tracks Produced and Mixed by: D.J. Patrick
Executive Producer: Patrick McDonald
Engineer: Mark Young

Special Thanks:: D.J. Kenny B., D.J. Eric E., Frank Ski, D.J. Boobie, D.J. Reggie Reg, Pumpin Paul, Royal T, Rob Braxton, K.W. Griff, D.J. Reggie, D.J. Mike Crosby, Bubby Love, D.J. Technics, Bird, Dee Dee Dee, Tarsha

Recorded At Commercial Refinery

℗ 1993 Ear For Music Production
For Information, Call (410) 539-0031

Quiet Records

presents

D.J. Patrick

Stereo
33 1/3 RPM

B Side

QR-002

Hey Bitch Come Here - D.J. Eric E. Vocal
Hey Girl Come Here - D.J. Eric E. Vocal
Jazz Track One
Jazz Track Two

All Tracks Produced and Mixed by: D.J. Patrick
Executive Producer: Patrick McDonald
Engineer: Mark Young

Special Thanks:: D.J. Kenny B., D.J. Eric E., Frank Ski, D.J. Boobie, D.J. Reggie Reg, Pumpin Paul, Royal T, Rob Braxton, K.W. Griff, D.J. Reggie, D.J. Mike Crosby, Bubby Love, D.J. Technics, Bird, Dee Dee Dee, Tarsha

Recorded At Commercial Refinery

℗© 1993 Ear For Music Production
For Information, Call (410) 539-0031

MUSE/ART

Larry Chernicoff
Gallery of Air

1

M335

WOODSTOCK, NEW YORK 5:38
WIND HORSES 7:32
HEART OF THE CITY 8:38

All compositions by Larry Chernicoff
Published by Penetrating Music, BMI

©℗ Muse/Art Records 1983

Great Barrington
MA 01230



REPRISE RECORDS

GEMA

31 450

REP 44 209 STEREO
(MS 2093)

Side 1 WEA

THE MOTHERS – THE GRAND WAZOO

1. **For Calvin** (And His Next Two Hitchhikers) (7:15)
2. **Grand Wazoo** (13:24)

All Selections Written By Frank Zappa
Produced By Frank Zappa

℗ 1972 Warner Bros. Records

33

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REPRISE RECORDS

GEMA

31 451

REP 44 209 STEREO
(MS 2093)

Side 2 WEA

THE MOTHERS – THE GRAND WAZOO

1. **Cletus Awreetus – Awrightus** (2:55)
2. **Eat That Question** (6:41)
3. **Blessed Relief** (8:00)

All Selections Written By Frank Zappa
Produced By Frank Zappa

℗ 1972 Warner Bros. Records

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33

SELF-HYPNOTISM

by
ARTHUR
SONTGED

1

© 1975
AUTOMATED
LEARNING
INCORPORATED

59SH


SELF·HYPNOTISM
by
ARTHUR
SONTGED
2
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AUTOMATED
LEARNING
INCORPORATED
59SH

SELF-HYPNOTISM

by
ARTHUR
SONTGED

3

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AUTOMATED
LEARNING
INCORPORATED

59SH

SELF-HYPNOTISM

by
ARTHUR
SONTGED

©1975
AUTOMATED
LEARNING
INCORPORATED

4

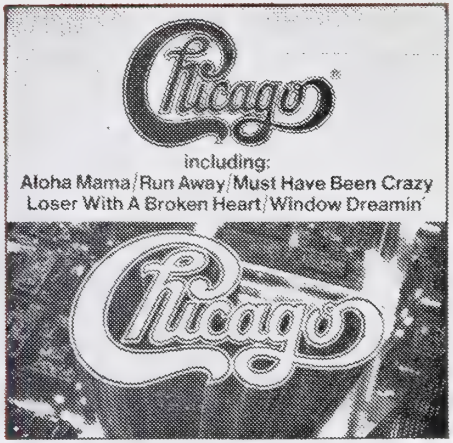
59SH

SPECIAL 12" VERSION

Chicago®

FEATURING
"Street Player"

Taken from the LP
"CHICAGO® 13"
FC 36105



43-11138

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

DEMONSTRATION
NOT FOR SALE

Disco Single

CHICAGO®



33⅓ RPM
STEREO
℗ 1979 CBS Inc.

43-11138
XSS 166470
Intro. :38
Time: 8:40

STREET PLAYER

-D. Seraphine - D. Wolinski-

Special Version From The Columbia
Lp: "CHICAGO®" FC 36105

Produced by Phil Ramone and Chicago®

Chicago® is a mark registered in
the U.S. Pat. Off.

Publisher: Balloon Head
Music (ASCAP)

"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.



THE CHIEFS

SG 426 DJ
SG 426 B
1. 4:08
2. 8:20
NOT FOR SALE

SIDE B
STEREO
ASCAP
33⅓ RPM

1. WHERE'S THE BEEF? (CLUB VERSION)

(W. Kahn-T. Bahar-M. Tingle)

SUNSHINE GROUP

2. WHERE'S THE BEEF? (EXTENDED REMIX)

(W. Kahn-T. Bahar-M. Tingle)

Produced And Directed By Walter Kahn

℗ 1984 Salsoul Record Corp.

SALSOUL RECORDS 401 FIFTH AVENUE, N.Y., N.Y. 10016


D.A.D.
PRODUCTIONS
PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER
& TONY CAMILLO
VOCAL
SPACE BOOGIE
(DOZIER, CAMILLO)
3D
DAD-4818-A


D.A.D.
PRODUCTIONS
PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER
& TONY CAMILLO
INSTRUMENTAL
SPACE BOOGIE
(DOZIER, CAMILLO)
3D
DAD-4818-B

Horizon

KARMA

FUNK DE MAMBO
(Dance To The Music) 6:20
Part I

(R. Andrews-C. Robertson, Jr.-J. Blocker)
Ujima Music (ASCAP)



SP-12001/Stereo (SP-12001-S)
Produced by Reggie Andrews and George Bohanon
for Karma-O Productions.
Creative Director: John Snyder
From the A&M album "Celebration" SP-713
℗ 1976 A&M RECORDS, INC.

Horizon

KARMA

FUNK DE MAMBO
(Dance To The Music) Part II

4:30

(R. Andrews-C. Robertson, Jr.-J. Blocker)
Ujima Music (ASCAP)



SP-12001/Stereo (SP-12002-S)

Produced by Reggie Andrews and George Bohanon
for Karma-O Productions.

Creative Director: John Snyder

From the A&M album "Celebration" SP-713

℗ 1976 A&M RECORDS, INC.

New Release

BALTIMORE BREAKBEAT RECORDS

Presents

D.J. TECHNICS

"CLAP YA HANDZ"

"TYME FOR SUM AKSION"

"HIGHZ TRACK"

BALTIMORE
BREAK BEAT
RECORDS

DJ TECHNICS

SIDE 1

FOR BOOKING INFO CALL
1-410-837-1000
ATTN: Bernie



BB-03
Baltimore Break Beat Records
℗ © 1998
201 W. Saratoga St.
Baltimore, MD 21201

Highz Track
You Got 2
Clap Ya Handz

Tracks produced and mixed by Technics
Tracks engineered by DJ Technics
Recorded at Knucklehead Studios
Executive producer: Bernie R.

DJ Technics for the
Legion of Doo Doo

REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO

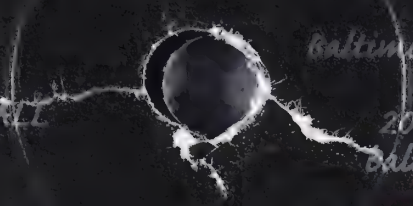
REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO

BALTIMORE
BREAK BEAT
RECORDS

DJ TECHNICS

SIDE 2

FOR BOOKING INFO CALL
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ATTN: Bernie

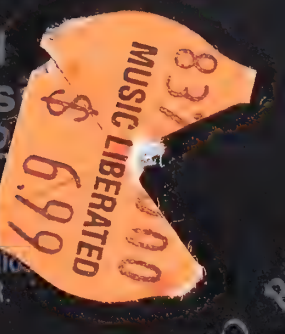


BB-03
Baltimore Break Beat Records
℗ © 1998
201 W. Saratoga St.
Baltimore, MD 21201

Bonus Beats-1
Tyme for Sum Aks
Bonus Beats-2

Tracks produced and mixed by Te
Tracks engineered by DJ Tech
Recorded at Knucklehead Studio
Executive producer: Bernie R.

DJ Technics for the
Legion of Doo Doo



REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO

PARACHUTE T.M.

PLAYSKOOL

NUMBERS & COUNTING

SIDE 1
STEREO
56

422-811 111-1 M-1

1) **THE PLAYSKOOL BUS** (B. Bower)
2) **THE COUNTING SONG** (B. Bower)
3) **GOOD MORNING** (B. Bower)
4) **(DO YOU KNOW) THE NUMBER OF THE HOUSE** (B. Bower)
5) **7 DAYS OF THE WEEK** (B. Bower)
6) **IT'S GONNA BE A GOOD DAY** (B. Bower)

Total Time 20:00

All songs published by Chappell Music (ASCAP)
Produced by "Bugs" Bower
℗ 1983 PolyGram Records, Inc.

MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019


PARACHUTE
T.M.
PLAYSKOOL
NUMBERS & COUNTING
SIDE 2
STEREO
56
422-811 111-1 M-1
1) IT'S GONNA BE A GOOD DAY (B. Bower)
2) THE NUMBER SONG (P. Haas B. Bower)
3) ADDING NUMBERS (B. Bower)
4) SUBTRACTING NUMBERS
(P. Haas B. Bower)
5) 5 LITTLE PIGGIES (P. Haas B. Bower)
6) THERE'S ONLY ONE OF YOU
(P. Haas B. Bower)
7) THE PLAYSKOOL BUS (B. Bower)
Total Time 20:20
All songs published by Chappell Music (ASCAP)
Produced by "Bugs" Bower
℗ 1983 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019

MILLIE JACKSON

One side
"bleeped"
one side
not suitable
for airplay.
Please audition.

"I HAD TO SAY IT"

PRO 146

NOCTURNE

HOLLYWOOD

G.A.E.B.

GRAVITY ADJUSTERS EXPANSION BAND

STEREO
NRS-302



SIDE ONE

(NRS-302-A)

1. ONE
2. EASTERN LUNAR TERRANIUM
3. AUTUMNAL EQUINOX
   HARVEST DANCE

℗ 1973, G.A.E.B.

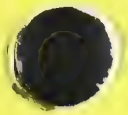
NOCTURNE

HOLLYWOOD

G.A.E.B.

GRAVITY ADJUSTERS EXPANSION BAND

STEREO
NRS-302



SIDE TWO

(NRS-302-B)

1. SOON AFTER THE BEGINNING
2. AMERIZENITATION
3. BIRDS RETURN TO HOLLYWOOD

℗ 1973, G.A.E.B.


CT RECORDS
SIDE ONE
33⅓ RPM
CT 101 DA
SIP MUSIC ASCAP
℗ © 1981
Produced by
GREG CARMICHAEL
PATRICK ADAMS
Recorded at
BLANK TAPE STUDIOS
Mixed by
JOHN MORALES
BUST THAT NUT
(L. Carmichael)
DOWNTOWN MIX 7:55
POOPEE and the N.Y. SQUIRRELS
C T RECORDS
3211 POULDING AVE.
BRONX, N.Y. 10469
212-498-7111


polydor
PROMOTION COPY
NOT FOR SALE
33 1/3 RPM
128 BPM
DON RAY
MTB Music
(SESAC)
STEREO
PRO 079
(78 NP 3606)
STANDING IN THE RAIN 6:38
(Don Ray)
From Polydor Album PD-1-6150 "THE GARDEN OF LOVE"
Produced by Cerrone and Don Ray
A CERRONE PRODUCTION
℗1978 MALLIGATOR RECORDS
MANUFACTURED BY POLYDOR INCORPORATED / 810 SEVENTH AVENUE NEW YORK N.Y. 10019


PHILIPS
STEREO
33⅓
1
YOU'RE ALL I EVER DREAMED OF
CRYSTAL GRASS


HOTEL CENTRAL
PHILIPS
Par:
Par:
STEREO
6325-184
2
YOU'RE ALL I EVER DREAMED OF
CRYSTAL CHAIR

HOT DISCO NIGHT, VOL. I
VARIOUS

*1. DISCO TRAIN - Jerry Rix - 5:45
(Levay-Prager) Sounds of Jupiter Music, Inc. (BMI)



AVI-6041
(058-6041 A)
Producers:
*Michael Kunze/
Butterfly Prod'ns.
for Jupiter Records
**W.Michael Lewis-
Laurin Rinder-
A Rinlew
Production

**2. GET YOUR BOOM BOOM - Le Pamplemousse - 7:20
(Around the Room Room)
(G. Karson) Equinox Music (BMI)

**3. LET'S GET IT TOGETHER - El Coco - 6:30
(Merria Ross) Equinox Music (BMI)

Executive Producers: Ray Harris & Ed Cobb

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HOT DISCO NIGHT, VOL. I
VARIOUS

** + 1. HOT DISCO NIGHT - Sweet Potato Pie - 5:55
(Are You Ready?)
(Ed Cobb) Equinox Music (BMI)

2. MONDO DISCO - El Coco - 4:50
(W. Michael Lewis-Laurin Rinder) Equinox Music (BMI)



AVI-6041
(058-6041 B)
Producers:
*Michael Kunze/
Butterfly Prod'ns.
for Jupiter Records
**W.Michael Lewis-
Laurin Rinder-
A Rinlew
Production
***Clarence Lawton

*** 3. I'VE GOT TO DANCE - The Destinations - 4:44
(To Keep From Cryin')
(Clarence Lawton) Black Ivory Music (BMI)

** 4. HOORAY FOR HOLLYWOOD -
Coney Island Chorus Girls - 2:55
(J. Mercer-R. Whiting) Warner Bros. Music (ASCAP)

Executive Producers: Ray Harris & Ed Cobb

+ Mixed by: Rick Gianatos

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BALTIMORE BREAKBEATS
Presents
CLUB KINGZ RECORDS
ROD LEE
HIT EM HARD EP
CBR-CK/026
THIS SIDE
1. RIDE IT
2. BIZ GROOVE
THAT SIDE
1. CLAP YA HANDZ EVERYBODY
2. BIGGIE THEME
DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALTIMORE, MD 21201
ASK FOR BERNIE. MANUFACTURED & 1000's OF 45's

CLUB BEATZ

RECORDINGS

BALTIMORE BREAK BEATS RECORDS 2002
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.

DON'T PUSH IT DON'T FORCE IT

Leon Haywood

TCD-105



LEON HAYWOOD

TCD-105
TCD-105-AS-A
5:28

STEREO
33 1/3 RPM

DON'T PUSH IT DON'T FORCE IT

(Haywood)

Produced by Leon Haywood
Arranged by Leon Haywood & Tony Coleman
Jim-Edd Music, BMI

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LEON HAYWOOD

TCD-105
TCD-105-BS-B
2:51

STEREO
33 1/3 RPM

WHO YOU BEEN GIVING IT UP TO
(Haywood)

Produced by Leon Haywood
Arranged by Leon Haywood
Jim-Edd Music, BMI

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BIZZARROPHYTES

by Carl Erdmann

SIDE TWO

B11351

1. HOLOBIZZARRE (Carl) 4:44
2. PORTUGAL 3:27
3. DEVIL WORSHIP 4:29
4. LANTERNE 4:00
5. IN CLOSING 3:29

HERE AND NOW

Side 1

SONAM BIENT

F/W 1032 A

Bertoia

UNKNOWN

Side 2

SONAMBIENT

F/W 1032 B

Bertora

SILVER BURDETT RECORDS

SIDE 1
RECORD 10

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM

XTV 134030
75 188 10

RECORDS THAT TEACH

1. Lida Rose *and* Will I Ever Tell You? — Willson
2. Pick a Little, Talk a Little *and* Goodnight, Ladies — Willson
3. Seventy-six Trombones — Willson
4. Wells Fargo Wagon — Willson
5. Come, Ye Thankful People, Come
6. Ding-Dong! Merrily on High
7. In a Manger
8. There Stood in Heaven a Linden Tree

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SILVER BURDETT RECORDS

SIDE 2
RECORD 10

MAKING MUSIC YOUR OWN

1. O Mary, Where Is Your Baby?
2. The Holly and the Ivy
3. The American Hymn
4. God Bless America
5. Battle Hymn of the Republic
6. America
7. The Star-Spangled Banner

GRADE 8
33⅓ RPM

XTV 134031
75 188 10

RECORDS THAT TEACH

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SILVER BURDETT RECORDS
SIDE 1
RECORD 9
MAKING MUSIC YOUR OWN
1. Praise to the Lord
2. Trampin'
3. Come, Let's Dance
4. Invocation
5. Alleluia
6. Nine Hundred Miles
7. Hine Ma Tov
8. Shalom, Chaverim (Shalom, My Good Friends), Hebrew
9. Shalom, My Good Friends (Shalom, Chaverim), English
GRADE 8
33⅓ RPM
XTV 134028
75 188 9
RECORDS THAT TEACH
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SILVER BURDETT RECORDS

SIDE 2
RECORD 9

MAKING MUSIC YOUR OWN

1. Banuwa
2. Goin' down the Road
3. I Know Where I'm Goin'
4. An Mälzel (To Maelzel), *German*
5. To Maelzel (An Mälzel), *English*
6. Viva la Musica
7. Goodnight, My Someone — Willson

GRADE 8

33⅓ RPM

XTV 134029

75 188 9

RECORDS THAT TEACH

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SILVER BURDETT RECORDS
SIDE 1
RECORD 8
MAKING MUSIC YOUR OWN
1. All My Trials
2. Non Nobis, Domine
3. El Vito, *Spanish*
4. El Vito, *English*
5. Still, Still, Still
6. Tumbalalaika
7. Lord Jesu, Blessed Prince of Peace
8. Halleluia!
GRADE 8
33⅓ RPM
XTV 134026
75 188 8
RECORDS THAT TEACH
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SILVER BURDETT RECORDS
SIDE 2
RECORD 8
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134027
75 188 8
RECORDS THAT TEACH
1. Crescent Moon
2. Echo
3. Gypsy Rover
4. Let All Be Joyful
5. The Fiddler
6. Allow Me, German
7. Allow Me, English
8. Our Beautiful Valley
9. Our Beautiful Valley, round
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SILVER BURDETT RECORDS

SIDE 1
RECORD 7

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM
XTV 134024
75 188 7

RECORDS THAT TEACH

1. This Land Is Your Land
2. Got to Travel On
3. Puttin' On the Style
4. Everybody Loves Saturday Night
5. Toreador Song, *French*
6. Toreador Song, *English*
7. Du, Du Liegst Mir im Herzen, *German*
8. Du, Du Liegst Mir im Herzen, *English*
9. Song of Peace

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SILVER BURDETT RECORDS

SIDE 2
RECORD 7

MAKING MUSIC YOUR OWN

1. Wade in the Water
2. If I Had a Hammer
3. To the Greenwood Tree
4. Jamaica Farewell
5. Joe Turner Blues
6. Good News
7. Good News, *round*

GRADE 8
33⅓ RPM

XTV 134025
75 188 7

RECORDS THAT TEACH

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SILVER BURDETT RECORDS

SIDE 1
RECORD 6

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM

XTV 134022
75 188 6

RECORDS THAT TEACH

1. Afghanistan: Excerpt from CHANT FROM AZAREJOT
2. Turkey: GAZEL NIGUIE GULTCHINI
3. Ireland: CONNLA
4. Cambodia: MUSIC FOR BANQUETS AND DISTINGUISHED PERSONS
5. India: Improvisation on DADRA
6. Haiti: DECLARATION PAYSANNE
7. Foster: CAMPTOWN RACES; Bland: IN THE EVENING BY THE MOONLIGHT, The Merrill Staton Voices

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SILVER BURDETT RECORDS

SIDE 2
RECORD 6

MAKING MUSIC YOUR OWN



GRADE 8
33⅓ RPM

XTV 134023
75 188 6

RECORDS THAT TEACH

1. Herbert: "Ah, Sweet Mystery of Life," Nelson Eddy and Dorothy Kirsten
2. Kern: "You Are Love," Barbara Cook and John Raitt; Orchestra conducted by Franz Allers
3. Gershwin: "I Got Rhythm," Mary Martin; Orchestra conducted by Lehman Engel
4. Rodgers and Hammerstein II: "The Surrey with the Fringe on Top," John Raitt, Florence Henderson, Irene Carroll; Orchestra conducted by Franz Allers
5. Bernstein: "Tonight," Robert Goulet; Orchestra conducted by Sid Ramin

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SILVER BURDETT RECORDS

SIDE 1
RECORD 3

MAKING MUSIC YOUR OWN

GRADE 8

33⅓ RPM

XTV 134016
75 188 3

RECORDS THAT TEACH

1. Mozart: SYMPHONY NO. 40 IN G MINOR, Mvt. 3, The Columbia Symphony Orch., Bruno Walter, Cond.
2. Mendelssohn: CONCERTO IN E MINOR FOR VIOLIN, Mvt. 3, Isaac Stern, Violin; The Philadelphia Orch., Eugene Ormandy, Cond:
3. Excerpt from GAUDEAMUS OMNES IN DOMINO
4. Palestrina: Excerpt from "Kyrie eleison," The Vienna Akademie Kammerchor, Günther Theuring, Cond.
5. Bach: "Nun danket Alle Gott," The Heinrich Schütz Choir, Heilbronn; Pforzheim Chamber Orch., Fritz Werner, Cond.
6. Haydn: "The Heavens Are Telling"

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SILVER BURDETT RECORDS

SIDE 2
RECORD 3

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM

XTV 134017
75 188 3

RECORDS THAT TEACH

1. Mussorgsky: Excerpt from "Coronation Scene," George London; The Bolshoi Theater Orch., Alexander Melik-Pashaev, Cond.
2. Orff: "O Fortune," The Rutgers University Choir; The Philadelphia Orch., Eugene Ormandy, Cond.
3. Monteverdi: "Sinfonia II," Summer Music Conference in Hitzacker, August Wenzinger, Cond.
4. Bach: BRANDENBURG CONCERTO NO. 2, Mvt. 1, The Saar Chamber Orchestra, Karl Ristenpart, Cond.
5. Mozart: Overture to THE MARRIAGE OF FIGARO, The Columbia Symphony Orchestra, Thomas Schippers, Cond.

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SILVER BURDETT RECORDS
SIDE 1
RECORD 2
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134014
75 188 2
RECORDS THAT TEACH
1. JAZZ TIMBRES
2. JAZZ IMPROVISATION I
3. JAZZ IMPROVISATION II
4. JAZZ IMPROVISATION III
5. OH, DIDN'T HE RAMBLE, Bunks Brass Band
6. Joplin: Excerpt from MAPLE LEAF RAG
7. Handy: Excerpt from OLE MISS, Louis Armstrong and his All-Stars
8. Johnson: BOOGIE-WOOGIE, Pete Johnson
9. Ellington: DOOJI-WOOJI, Johnny Hodges and his Orchestra
10. Basie: RIFF INTERLUDE, Lester Young with Count Basie and his Orchestra
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SILVER BURDETT RECORDS

SIDE 2
RECORD 2

MAKING MUSIC YOUR OWN

1. Hardman: CRANKY SPANKY, The Jazz Messengers
2. Benson: JAGUAR, The George Benson Quartet
3. Mozart: SYMPHONY NO. 40 IN G MINOR, Mvt. 1, The Cleveland Orchestra, George Szell, Conductor
4. Mozart: SYMPHONY NO. 40 IN G MINOR, Mvt. 3, The Gürzenich Symphony Orchestra of Cologne, Günter Wand, Conductor

GRADE 8

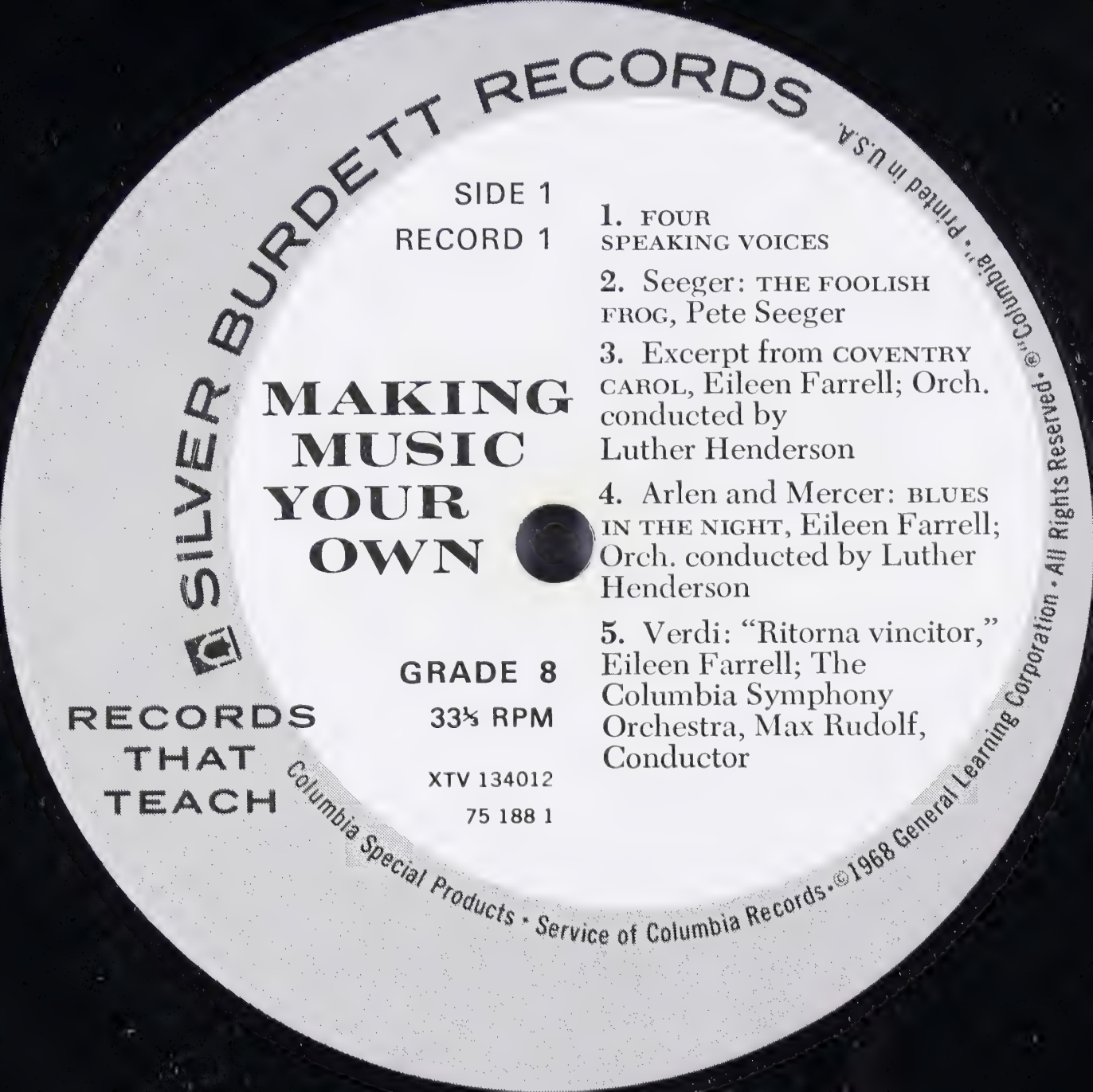
33⅓ RPM

XTV 134015

75 188 2

RECORDS THAT TEACH

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SILVER BURDETT RECORDS
SIDE 1
RECORD 1
1. FOUR SPEAKING VOICES
2. Seeger: THE FOOLISH FROG, Pete Seeger
3. Excerpt from COVENTRY CAROL, Eileen Farrell; Orch. conducted by Luther Henderson
4. Arlen and Mercer: BLUES IN THE NIGHT, Eileen Farrell; Orch. conducted by Luther Henderson
5. Verdi: "Ritorna vincitor," Eileen Farrell; The Columbia Symphony Orchestra, Max Rudolf, Conductor
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134012
75 188 1
RECORDS THAT TEACH
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SILVER BURDETT RECORDS

SIDE 2
RECORD 1

MAKING MUSIC YOUR OWN

1. Bizet: Prelude
2. Bizet: Chorus of Cigarette Girls
3. Bizet: Habanera
4. Bizet: Gypsy Song
5. Bizet: Toreador Song and Chorus
6. Bizet: Duet and Final Chorus
7. Brubeck: WHEN I WAS YOUNG, The Dave Brubeck Quartet
8. Smith: LONG OLD ROAD, Bessie Smith

Bizet selections performed by Freda Betti, Soprano; Gabriel Bacquier, Baritone; Ken Neate, Tenor; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Cond.

GRADE 8
33⅓ RPM

XTV 134013
75 188 1

RECORDS THAT TEACH

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The GOLDEN TREASURY of Great Music and Literature for Young People
Maurice Evans
Introduction to
SHAKESPEARE
A Midsummer Night's Dream
continuity by M. Barer and Mr. Evans—music by Mary Rodgers—arranged and conducted by J. Carroll
VOLUME
1
33⅓ RPM HIGH FIDELITY LP
GR2-V1A
SIDE A
Over Hill, Overdale Introduction Oberon's plot and Puck's help. Nick Bottom and his friends plan. The Pyramis and Thisby rehearsal. Puck's mischief. Titania is forgiven. The happy ending . . . "If we shadows have offended. . . ."
PRODUCED BY ARTHUR SHIMAN ENTERPRISES, INC.
PAN-HARMONIC MUSICAL EDUCATION SOCIETY
DISTRIBUTED BY AFFILIATED PUBLISHERS, INC.

The GOLDEN TREASURY of Great Music and Literature for Young People

Maurice Evans'
Introduction to

SHAKESPEARE

Selections from Julius Caesar, Twelfth Night, As You Like It, Hamlet and The Tempest,

continuity by M. Barer and Mr. Evans—music by Mary Rodgers—arranged and conducted by J. Carroll

33⅓ RPM HIGH FIDELITY LP

GR2-V1B

VOLUME 1

SIDE B

Introduction to **Julius Caesar**—Brutus' speech and Mark Anthony's "Friends, Romans and Countrymen . . ." **Twelfth Night**—"The Wind and The Rain", . . . If music be the food of love . . ." and "O Mistress Mine." **As You Like It**— . . .All the world's a stage . . . and A Fool, A Fool!, "It Was A Lover and His Lass". **Hamlet**— . . . This above all . . . Tempest— Prospero's story, "Come Unto These Yellow Sands", "Full Fathom Five" and . . . Our revels now are ended . . . Reprise of "Wind and the Rain"

PRODUCED BY ARTHUR SHIMKIN ENTERPRISES, INC.

PAN-HARMONIC MUSICAL EDUCATION SOCIETY

DISTRIBUTED BY AFFILIATED PUBLISHERS, INC.


Dr. Fun's Funhouse
33⅓ rpm
33⅓ rpm
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Dr. Fun's Funhouse
33⅓ rpm
33⅓ rpm
©1964 by Columbia Record Club

SAM

DISCO

33⅓ RPM

LUCY HAWKINS

S 12455
(S 3304 LA)
STEREO



Time: 5:30

LADY OF THE NIGHT

(Evie Sands, R. Germinaro, B. Weisman)

Publisher: Evie Sands, American Dream, Blen Music, Every Little Tune, (ASCAP)

PRODUCED, ARR. CONDUCTED BY
JOHN DAVIS
EXECUTIVE PRODUCER, SAM WEISS

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SAM

DISCO

33⅓ RPM

LUCY HAWKINS

S 12455
(S 3304 LB)
STEREO



Time: 5:50

GOTTA GET OUT OF HERE

(John Davis)

Publisher: Midsong Music, Mideb Music,
John Davis Music (ASCAP)

PRODUCED, ARR. CONDUCTED BY
JOHN DAVIS
EXECUTIVE PRODUCER, SAM WEISS

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ARISTA
AD 1-9192
(AD 1-9192-68)
© 1983 Arista Records, Inc.
SIDE 2
STEREO
33⅓ RPM
REAL TO REEL
TAKING THE LONG WAY HOME 5:06
(Dana Meyers, Ralph Clayborn, Pam Parker, Leon F. Sylvers III)
(Richer Music (ASCAP))
(From the LP "REAL TO REEL")
PRODUCED BY DANA MEYERS
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc. 6 W. 57th St. N.Y. N.Y. 10019


Salsoul
RECORDS
SG 325
SG 325 A
7:16
SIDE A
STEREO
BMI
33 1/3 RPM
SLAP, SLAP, LICKEDY LAP
(L. Davis-D. Richardson-G. Bell)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Lucky Three Music Publg. Co./Warpfactor Music
© 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
TM
SG 325
SG 325 B
4:10
SIDE B
STEREO
BMI
33 1/3 RPM
I WANT TO LOVE YOU
(K. Miller)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Lucky Three Music Publg. Co./Warpfactor Music
℗ 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


T-NECK
Don H. II
THE ISLEY BROTHERS
33⅓ RPM
STEREO
℗ 1981 T-Neck Records, Inc.
AS 1302
XSM 168812
Time: 9:03
INSIDE YOU (Part I)
-E. Isley - R. Isley - O. Isley - M. Isley - R. Isley - C. Jasper-
Taken From The T-Neck Lp: "INSIDE YOU" FZ 37533
Publisher: April Music Inc./Bovina Music Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Version Of The T-Neck Single: ZS5 02531
DEMONSTRATION NOT FOR SALE
Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.
Don H. II


T-NECK
THE ISLEY BROTHERS
33⅓ RPM
STEREO
℗ 1981 T-Neck Records, Inc.
AS 1302
XSM 168813
Time: 9:03
INSIDE YOU (Part II)
E. Isley - R. Isley - O. Isley - M. Isley - R. Isley - C. Jasper-
Taken From The T-Neck Lp: "INSIDE YOU" FZ 37533
Publisher: April Music Inc./Bovina Music Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Version Of The T-Neck Single: ZS5 02531
DEMONSTRATION NOT FOR SALE
Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.

SET FIRE TO ME 7:29

LATIN JAZZBO VERSION

(Ralph Rolle & Lenny Underwood)

SP-12181

Keykid Music, Inc.
(ASCAP)

(SP-012181-A)

STEREO

45 RPM

WILLIE COLÓN

Produced by Willie Colón for WAC Productions
Associate Producers: Yvonne Turner, Billy Cobin
Executive Producer: Carol Cooper
Recorded at Unique Studios & Beethovan Studios (NYC)
Engineered by Billy Cobin
Mixed by Yvonne Turner at Blank Tape Studios (NYC)
Mix Engineer: Bob Blank
℗1986 A&M Records, Inc.

B A&M RECORDS

SET FIRE TO ME 10:05

INFERNO DUB

(Ralph Rolle & Lenny Underwood)

SP-12181

Keykid Music, Inc.
(ASCAP)

(SP-012181-B)

STEREO

45 RPM

WILLIE COLÓN

Produced by Willie Colón for WAC Productions
Associate Producers: Yvonne Turner, Billy Cobin
Executive Producer: Carol Cooper
Recorded at Unique Studios & Beethovan Studios (NYC)
Engineered by Billy Cobin
Mixed by Yvonne Turner at Blank Tape Studios (NYC)
Mix Engineer: Bob Blank
℗1986 A&M Records, Inc.

B

A&M RECORDS



JD1-9194
(JD1-9194 SA)
℗ 1984 Zomba Productions, Ltd.

SIDE 1
33⅓ RPM
Stereo
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

HUGH MASEKELA

DON'T GO LOSE IT BABY (STRETCH MIX) 7:35

(Hugh Masekela/Stewart Levine)
(Kalahari Music)
(From the LP "TECHNO-BUSH")

PRODUCED BY STEWART LEVINE
FOR TABLE MOUNTAIN PRODUCTIONS

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, N.Y. 10019

ARISTA



SIDE 2
33⅓ RPM
Stereo

UNAUTHORIZED
DUPLICATION IS A
VIOLATION OF
APPLICABLE LAWS

JD1-9194
(JD1-9194 SB)

℗ 1984 Zomba
Productions, Ltd.

HUGH MASEKELA

1. DON'T GO LOSE IT BABY (ALBUM VERSION) 6:21
2. DON'T GO LOSE IT BABY (DUB MIX) 4:33

(From the LP "TECHNO-BUSH")

WRITTEN BY HUGH MASEKELA/STEWART LEVINE
PUBLISHED BY KALAHARI MUSIC
PRODUCED BY STEWART LEVINE
FOR TABLE MOUNTAIN PRODUCTIONS

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, N.Y. 10019

ARISTA

Midnight Rhythm

WORKIN' & SLAVIN'

I NEED LOVE

DK 4701

STUFF YOU SHOULD KNOW

BORN LOSERS RECORDS

iHeart RADIO

SIDE A
33 1/3 RPM

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 1)



STUFF YOU SHOULD KNOW

BORN LOSERS RECORDS

iHeart RADIO

SIDE B
33 1/3 RPM

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 2)




FIRE AND RAIN
1. SOMEBODY TO LOVE - 3:55
2. CARRY ME DOWN - 3:17
SRM-1-654
SIDE A
STEREO
(SRM-1-654-A)
3. TAKE ME FOR A LITTLE WHILE - 2:51
4. CHANDELIER - 3:02
5. MUSIC IN THE AIR - 2:51
6. LET'S GET ROLLIN' - 2:46
PRODUCED BY JOE SARACENO FOR
DANA MUSIC COMPANY
ARRANGED BY BEN BENAY
℗ 1972 Mercury Record
Productions, Inc.
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


mercury
FIRE AND RAIN
1. TOUCH ME - 2:20
SRM-1-654
SIDE B
STEREO
(SRM-1-654-B)
2. HELLO STRANGER - 3:39
3. ALRIGHT TONIGHT - 3:03
4. THAT'S WHERE IT'S AT - 3:56
5. HOME TO YOU - 2:41
PRODUCED BY JOE SARACENO FOR
DANA MUSIC COMPANY
ARRANGED BY BEN BENAY
℗ 1972 Mercury Record
Productions, Inc.
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

I HAVE JUST PURCHASED _____
Record Number

PURCHASED AT _____

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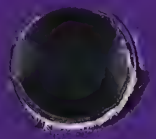
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35 East Wacker Drive
Chicago, Illinois 60601

DEPT. 31

THE 600 SECOND MIRACLE

1004
(BTP-62-105)

33⅓ RPM



Written and Narrated by

BERT TENZER

Produced by
BERT TENZER PRODUCTIONS
667 Madison Avenue
New York City





"THE SOUND OF THE LEADER"

SIDE 1

SIDE 1

The original sound track of the 1963

Budweiser®

CONVENTION FILM

U-16769



"THIS CALLS FOR BUD"®

SIDE 2

SIDE 2

A sampler of
The Sound of The Leader

Budweiser®
KING OF BEERS

U-16770

SPECIAL
AUDIOPHILE PRESSING

Importe/12™

TANTRA

The Journey Continues



THE MA-CUM-BA SUITE

1. Ma-Cum-Ba Haunts Me 4:26

2. The Drums of Ma-Cum-Ba 3:00

3. Oh, Ma-Cum-Ba-Ay! 6:55

(H. Vereker-Arcibaldo-Valli-Cocco)

Produced by Antonio Cocco and Celso Valli for Katmandu snc.
Arranged by Celso Valli. Recorded at Stone Castle Studios, Carimate, Italy, engineered by R. Penazzo.
Mixed at Wessex Studios, London, England, by Steve Rance.
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MP-318-1

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600 THIRD AVENUE, NEW YORK, NY 10016
MADE IN U.S.A.

SPECIAL
AUDIOPHILE PRESSING

Importe/12™

TANTRA

The Journey Continues



THE TAROT SUITE

1. A Place Called Tarot 4:15
2. The Tarot Reprise 3:30
3. The Groove 2:15
4. The Guitars of Tarot 5:47

(H. Vereker-Arcibaldo-Valli-Cocco)

Produced by Antonio Cocco and Celso Valli for Katmandu snc.
Arranged by Celso Valli. Recorded at Stone Castle Studios, Carimate, Italy, engineered by R. Penazzo.
Mixed at Wessex Studios, London, England, by Steve Rance.
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MP-318-2

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MADE IN U.S.A.


. . . visual sound
STEREO
SEA SHANTIES
High Tide
LP 5273
SUNDAZED 1
1. FUTILIST'S LAMENT - 5:15
2. DEATH WARMED UP - 9:10
3. PUSHED, BUT NOT FORGOTTEN - 4:50
Writer: Tony Hill
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STEREO

LIBERTY

SEA SHANTIES

High Tide

LP 5273
SUNDAZED 2

1. WALKING DOWN THEIR OUTLOOK - 5:00
2. MISSING OUT - 9:37
3. NOWHERE* - 5:35

Writer: Tony Hill

*Writer: Simon House-Roger Hadden

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Epic
ROSIE GAINES
33⅓ RPM
STEREO
49-05267
XSS 173511
Time: 5:24
℗ 1985 CBS Inc.
Magic
7464-05267-1
SKOOL-OLOGY (AIN'T NO STRAIN)


Epic
ROSIE GAINES
33⅓ RPM
STEREO
49-05267
XSS 173512
Time: 5:24
℗ 1985 CBS Inc.
7464-05267-1
SKOOL-OLOGY (AIN'T NO STRAIN)
(Instrumental Version)
-R. Gaines - F. Andolier
Produced by Friendship Productions Company
Executive Producer
TRADEMARK OF CBS INC./MARCA REG.


Prelude
RECORDS
PRL D629 AS
® 1982 Prelude Records
LINDA TAYLOR
YOU AND ME JUST STARTED — 5:33
(C. Palmer, L. Taylor)
Produced by Chris Palmer
Published by Trumar Music (BMI)/Janmar Music LTD./Beadle Music LTD.
Mastered by Herb Powers Jr.
A Product of Prelude Records


Prelude
RECORDS
PRL D629 BS
℗ 1982 Prelude Records
LINDA TAYLOR
YOU AND ME JUST STARTED — 6:23
(C. Palmer, L. Taylor)
Produced by Chris Palmer
Published by Trumar Music (BMI)/Janmar Music LTD./Beadle Music LTD.
Mastered by Herb Powers Jr.
A Product of Prelude Records


GOLD MIND
RECORDS
SPECIAL 12 INCH DISCO MIX - 33 1/3 RPM
GG 403
STEREO
BMI
SIDE A
GG 403 A
Time: 7:20
BUNNY SIGLER
BY THE WAY YOU DANCE (I Knew It Was You)
(L. Davis-D. Richardson-G. Bell)
(From The Gold Mind L.P. GA 9503
"I've Always Wanted To Sing")
Produced By Bunny Sigler aka Bundino Siggalucci
For Bundino Productions
Executive Producers:
Joe Cayre/Stan Cayre/Ken Cayre
℗ 1979 Gold Mind Records
DIST. BY SALSOUL RECORDS 240 MADISON AVE. NEW YORK, N.Y. 10016



PRESENTS

THE DUKEY TROOP VOL.1

EM-005
Stereo
33 1/3 RPM

SIDE A

1. Who Got the Rhythm
(Dukey Man)

2. Put Your Hands Together
(Dukey Man)

3. Just a Beat
(Dukey Man)

All tracks Produced by Dukey Man • Vocals by Kotton & Cra-Z-Hors
Shout Outs to all people who think they get Shout Outs...You get one.
For all that don't...You gits NONE.
P.S. Don't take it personal.

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PRESENTS

THE DUKEY TROOP VOL. 1

EM-005
Stereo
33 1/3 RPM

SIDE B

1. **Fuck Dem Niggas**
(Kotton the Kutie)
2. **Fuck Dem Niggas**
(Instrumental)
3. **Cra-z's Anthem**
(Cra-z-hors)
4. **Cra-z's Instrumental**

All tracks Produced by Dukey Man • Executive Producer: DJ Kenny B.
Booking Info: (410) 203-5070 • (410) 496-4438
Kold Sounds are in the house.

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ATLANTIC

DMD 370

STUDY

(Julius E. Dixon, Sr.)

J. GAYLE GAYMON

33 1/3 RPM

Time: 6:50

STEREO



Arranged by Stafford Floyd
A JD Production
Vocal by: J. Gayle Gaymon also (Spanish Version)
Engineer: Peter Robbins
Mixed by J.D., Sr.
Recorded at Quadrasonic Sound Systems N.Y.C.
Pub., Jart Music, BMI
Vocal

℗ 1982 Atlantic Recording Corp.

ST-DM-43597-AR

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RED ROOSTER RECORDS
℗ 1981
33 1/3 RPM
Arranged By
Horace Ott
RRD-2208 (A)
STEREO
Time 6:15
Parkeast Music
(BMI)
SHADDA-DA-DA-DA (FEEL THE FIRE)
(J. Davis)
SHIRLEY ALSTON
DISTRIBUTED BY RED ROOSTER RECORDS, 7340 S.W. 61st COURT, MIAMI, FLORIDA, 33143 TEL. 305 665 2605



® 1981
33 1/3 RPM
Arranged By
Horace Ott

RRD-2208 (B)
STEREO
Time: 7:31
Parkeast Music
(BMI)

SHADDA-DA-DA-DA (FEEL THE FIRE)

(Instrumental)

(J. Davis)

SHIRLEY ALSTON

DISTRIBUTED BY RED ROOSTER RECORDS, 7340 S.W. 61st COURT, MIAMI, FLORIDA, 33143 TEL. 305 665-2005



DMD 773

PHANTASY

33 1/3 RPM

VOCAL/
LONG VERSION

STEREO

A SIDE

MOVE AHEAD

(Vincent Horne/Ronald Hampton)
King Drive Publishing/Vin-Ron Publishing/Han-Man Publishing, ASCAP
ST-DM-46677-SP/6:00
Produced by Cory Wade in association with Phantasy and
John St. John for Pyramid Productions, Inc.
Executive Producer: Allen Jacobi for Pyramid Productions, Inc.
Arranged by Phantasy, Cory Wade & John St. John
Mixed by Cory Wade with John St. John
Mix Engineer: John St. John
Recording Engineers: Steve Kimball and John St. John
Recorded at Coconuts Recording, Miami, Florida
℗ 1984 Atlantic Recording Corp.

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DMD 773

PHANTASY

33 1/3 RPM

INSTRUMENTAL/
LONG VERSION

STEREO

B SIDE

MOVE AHEAD

(Vincent Horne/Ronald Hampton)
King Drive Publishing/Vin-Ron Publishing/Han-Man Publishing, ASCAP
ST-DM-46678-SP/5:11
Produced by Cory Wade in association with Phantasy and
John St. John for Pyramid Productions, Inc.
Executive Producer: Allen Jacobi for Pyramid Productions, Inc.
Arranged by Phantasy, Cory Wade & John St. John
Mixed by Cory Wade with John St. John
Mix Engineer: John St. John
Recording Engineers: Steve Kimball and John St. John
Recorded at Coconuts Recording, Miami, Florida
℗ 1984 Atlantic Recording Corp.

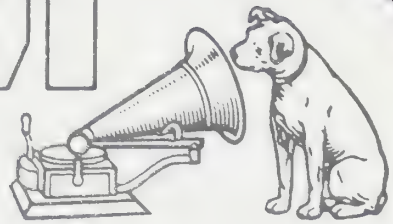
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Epic
Sweet City
Disco Single
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
28-50683
XSS 165472
Time: 8:20
LAMAR THOMAS
CHAINED (TO YOUR LOVE)
L. R. Thomas
Produced by Lamar R. Thomas for The
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.


Epic
Disco Single
33⅓ RPM
STEREO
© 1979 CBS Inc
28-50683
XSS 165473
Time: 5:49
LAMAR THOMAS
DON'T LET IT BE (ALL IN MY MIND)
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

RCA



GREY AND HANKS

Produced by Len Ron Hanks and Zane Grey for Sounds Like A Winner Productions in Association with Sorkin Music/Rhythm Arranged by Len Ron Hanks/Horns & Strings Arranged by Jack Faith

Side A **Stereo**

JD-11923
(PD-11923)
PD-11923-A

5:45
Intro: 48
End: Fade

33 1/3 RPM

NOW I'M FINE

(from the "Prime Time" album, AFL1-3477)
(L.R. Hanks-Z. Grey)

Irving Music, Inc./Medad Music, BMI

TM(s) ® RCA CORP.—MADE IN U.S.A
℗ 1980 RCA RECORDS



GREY AND HANKS

Produced by Len Ron Hanks and Zane Grey for Sounds Like A Winner Productions in Association with Sorkin Music/Rhythm Arranged by Len Ron Hanks/Horns & Strings Arranged by Tom Tom 84

Side B **Stereo**

JD-11923
(PD-11923)
PD-11923-B

2:47
Intro: 16
End: Fade

33 1/3 RPM

LOVE'S IN COMMAND

(from the "Prime Time" album, AFL1-3477)
(M. Wright-D. Wright)

Zalen Music/Irving Music, Inc., BMI

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1980 RCA RECORDS

RCA

Victor

MAURICE STARR

Produced & Arranged by M. Starr & M. Johnson
for Boston International Records

Side A Stereo

PD-11598
PD-11598-A
7:15
33 1/3 RPM

'BOUT TIME I FUNK U

(M. Johnson-M. Starr)
Boston International Music - ASCAP

RCA

Victor



MAURICE STARR

Produced & Arranged by M. Starr & M. Johnson
for Boston International Records

Side B Stereo

PD-11598
PD-11598-B
8:04
33 1/3 RPM

BABY COME ON
(M. Johnson-M. Starr)
Boston International Music, ASCAP

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℗ 1978 RCA RECORDS

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DANCE OR DIE

(D. Was/D. Was)

SWEET PEA ATKINSON

STEREO
33 1/3 RPM

DMD 352
LONG VERSION

Produced by Donald Was, David Was & Jack Tann
for John Lewis Productions
Mixed by Michael H. Brauer
Pub., Los Was Cosmipolitanos, ASCAP
From Ze/Island Records LP 90007-1 -
"DON'T WALK AWAY"
Time: 6:36
Vocal
℗ 1982 Ze Records
ST-DM-43222-SP

ISLAND

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DANCE OR DIE

(D. Was/D. Was)

SWEET PEA ATKINSON

STEREO
33 1/3 RPM

DMD 352
SHORT VERSION

Produced by Donald Was, David Was & Jack Tann
for John Lewis Productions
Mixed by Michael H. Brauer
Pub., Los Was Cosmipolitanos, ASCAP
From Ze/Island Records LP 90007-1 -
"DON'T WALK AWAY"
Time: 4:06
Vocal
℗ 1982 Ze Records
ST-DM-43224-SP

ISLAND

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ATLANTIC
0-89896
STEREO
33 1/3 RPM
WONDERFUL (disco dub-mix)
(M. Boncaldo & T. Carrasco)
KLEIN & MBO
A MARIO BONCALDO Mix
PRODUCED BY
M. BONCALDO & T. CARRASCO
Pub., Northcott Music/
Cotillion Music, BMI
Vocal
Time: 8:17
℗ 1982 Atlantic Recording Corp.
ST-DM-43809-SP
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

MEGATONE RECORDS

PATRICK COWLEY

SIDE A
45 RPM STEREO
MT 146
1987



PRODUCED, PERFORMED &
WRITTEN BY: PATRICK COWLEY
EXECUTIVE PRODUCER:
MARTY BLECMAN
MASTERING:
GRUNDMAN-BRIAN GARDNER

MEGATRON MAN '87

KEY OF D 127 BPM **6:53**
(P. COWLEY) MASCULINE MUSIC (BMI)

REMIXED AND ENGINEERED BY JOSEPH WATT

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PATRICK COWLEY

SIDE B
45 RPM STEREO
MT 146
1987

PRODUCED, PERFORMED &
WRITTEN BY: PATRICK COWLEY
EXECUTIVE PRODUCER:
MARTY BLECMAN
MASTERING:
GRUNDMAN-BRIAN GARDNER

IF YOU FEEL IT

(P. COWLEY) MASCULINE MUSIC (BMI) **7:35**

MEGATRON MAN

RADIO EDIT 4:02

(P. COWLEY) MASCULINE MUSIC (BMI)



DM 4815

DANCIN' THE NIGHT AWAY

(Denis LePage-Denyse LePage)

VOGGUE

REDROCK RECORDS

33 1/3 RPM

STEREO

Produced by Trans-Canada Disques
MIXED BY: Michel Daigle &
François L'Herbier
Pub., Caducées-Migle-Celsius (CAPAC)
Vocal
Time: 7:24
℗ 1981 Trans-Canada Disques
ST-DM-40183-SP

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY



DM 4815

ROLLER BOOGIE

(Denis LePage-Denyse LePage)

VOGGUE



33 1/3 RPM

STEREO

Produced by Trans-Canada Disques
MIXED BY: Michel Daigle &
François L'Herbier
Pub., Matra-Migle-Celsius (CAPAC)
Vocal
Time: 6:01
℗ 1981 Trans-Canada Disques
ST-DM-40182-SP

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

LIBERACE at the HOLLYWOOD BOWL

Vol. I

Cornish Rhapsody — Alexander's Ragtime Band
Rhapsody by Candlelight — El Cumbanchero

with George Liberace and his Orchestra

"Since no two Liberace concerts are exactly alike," reads a note in every program, "you are about to witness a performance that is unlikely ever to be duplicated. The amazing versatility of this artist indicates that you will hear great works of the classic masters as well as the modern composers of today. He will re-enact musical highlights of your favorite Broadway productions. There will be songs and stories, laughter and perhaps tears, but in any event you will have been present at an unforgettable performance that was created especially for you."

This presentation is a record of one of those splendid performances, a lasting souvenir of a Liberace concert that will long remain in the memory of those fortunate enough to have attended. Recorded during that actual performance, it captures as never before the extraordinary rapport between the artist and his audience, and shows as not even his other records or his television programs have been able to do how this rapport inspires him to surpassing entertainment.

Wherever Liberace plays there are overflow audiences to delight in his music, but perhaps the best imaginable setting for his concerts is a place like the Hollywood Bowl, where the atmosphere is warm and informal. Here, with the music swelling out under the stars, one finds the inimitable blend of fine music and exciting performance that has brought him such enormous fame. Moreover, for the first time on records, Liberace is heard in the friendly introductions to his performances, the anecdotes and explanations that bind him more closely to his audience and that form such a characteristic part of the program.

From the famous introduction right through to the very last note, this is one of Liberace's finest concerts. His engaging presentation of the premiere of his own composition, *Rhapsody by Candlelight*, is but one of the notable segments of this charming excursion down musical byways. In addition, Liberace presents an exciting performance in a more classical vein, the romantic *Cornish Rhapsody* by Bath. From the very beginning, where he demolishes the invisible wall that separates a concert pianist from his audience he maintains an atmosphere of friendliness that makes obvious his great popularity.

The Liberace legend grows day by day, through his recordings, his television programs and his concerts, and a part of that legend is captured here in this live-performance presentation. The spell he casts over his listeners is demonstrated as rarely before, and the fleet-fingered vitality of his playing is perhaps even more inspiring. Here, then, is a treasurable addition to the shelf of Liberace recordings, a characteristic Liberace program together with his winning commentary. And as always, the splendid support of George Liberace and his Orchestra is evident, adding an extra sheen to an evening of delightful musical entertainment.

Delightful as these recorded portions of the concert are, it should not be thought that what is offered here is the whole concert: as Liberace himself makes clear in his remarks, this is only the first half of the occasion, a summary of the events leading up to the time of intermission. The second portion of the concert is planned for records in the future, with more of the inimitable Liberace piano, and more of his intriguing verbal program notes.

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Winter Wonderland
Little Red Riding Hood's Christmas Tree
C-h-r-i-s-t-m-a-s

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Little Johnny Chickadee — **Bunny On The Rainbow**

ARTHUR GODFREY FUNNYBONE SONGS— **J-1607**
The Spider And The Fly — **Blue Bell Through My Window**
Bull Frog On The Bank — **Animal Fair**
She'll Be Comin' Round The Mountain — **I've Been Working On The Railroad**

GOLDILOCKS AND THE THREE BEARS— David Allen (narrator) with orchestra. **J-1530**

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JUMPIN' AT THE WOODSIDE
BROADWAY

B-528

A BUCK CLAYTON JAM SESSION

COLUMBIA
EXTENDED
PLAY



PHOTO: BILL HUGHES

"Columbia" ® Marca Reg. Printed in U. S. A.

JUMPIN' AT THE WOODSIDE and BROADWAY

A

BUCK CLAYTON

Jam Session on Count Basie Favorites

Woody Herman	Urbie Green	Al Cohn	Jo Jones	Steve Jordan
Joe Newman	Benny Green	Buddy Tate	Billy Kyle	Walter Page
Ruby Braff	Dicky Harris	Lem Davis	Al Waslohn	Milton Hinton
Trummy Young	Coleman Hawkins	Charlie Fowlkes	Freddie Green	

By GEORGE AVAKIAN

More jamming by Buck Clayton and his all-stars, and this time, appropriately enough, the repertoire comes from the books of the great Count Basie band of the late thirties and early forties, which was not only home for Buck but also several of the other sidemen on these improvised performances. Moreover, several members of Basie's present band are also on hand in these recordings.

The title piece of this collection is a rarity. *Jumpin' at the Woodside* was originally recorded at the end of the session in which Woody Herman sat in for kicks on the eve of his take-off for Europe in 1953, and contained some great blowing but fell apart at the finish. Everybody was rather beat, so the date was called off without another try at this number. On the next date, however, an ending was made for it, and finally four sections (two from each session) were spliced together for a complete performance. This kind of splicing is common enough in arranged popular music, but piecing together music from two jam sessions is probably unique. The rhythm section on the first part of the completed montage consists of Jimmy Jones (piano), Steve Jordan (guitar), Walter Page (bass), and Jo Jones (drums). At Buck Clayton's solo following Al Cohn's first two choruses, we switch to the later session, where Billy Kyle, Freddie Green, and Milton Hinton replace Jones, Jordan, and Page. Joe Newman's solo closes this stretch and Al Cohn's second two-chorus solo marks a return to the first date. Then back again to the second session with the Clayton-Newman chase.

Broadway, recorded on still a third session, features some new faces to Clayton jam sessions: trombonists Benny Green (who leads his own band) and Dicky Harris (sideman with Arnett Cobb), trumpeter Ruby Braff, who was working at the time with Benny Goodman octet at Basin Street, and pianist Al Waslohn, whom Buck Clayton had heard out in Columbus, Ohio, and had last been around town with the Jimmy Dorsey band.

Schedule of Choruses

JUMPIN' AT THE WOODSIDE
(23 choruses, time 10:40)
March 31 and August 13, 1954

Intro
Ensemble (release: Davis)
2 Cohn
2 Clayton
2 Fowlkes
2 Kyle
2 Newman
2 Cohn
3 U. Green & Young (4-bar exchanges)
2 Herman
2 Clayton-Newman (4-bar exchanges)
2 Hawkins
Ensemble (release: Hawkins)
Coda

BROADWAY (14 choruses, time 9:25)
March 15, 1955

Ensemble (release: Clayton)
2 Tate
Waslohn
Hawkins
2 B. Green
Braff
Harris
Tate & Hawkins (4-12-8-8)
Tate & Hawkins (8-8-8-8)
Waslohn/Hinton/Waslohn/Jones (4's)
Clayton
Ensemble (release: Waslohn)

Other Buck Clayton albums:

CL 548—THE HUCKLE-BUCK and ROBBINS' NEST
CL 567—HOW HI THE FI
CL 614—BUCK CLAYTON JAMS BENNY GOODMAN

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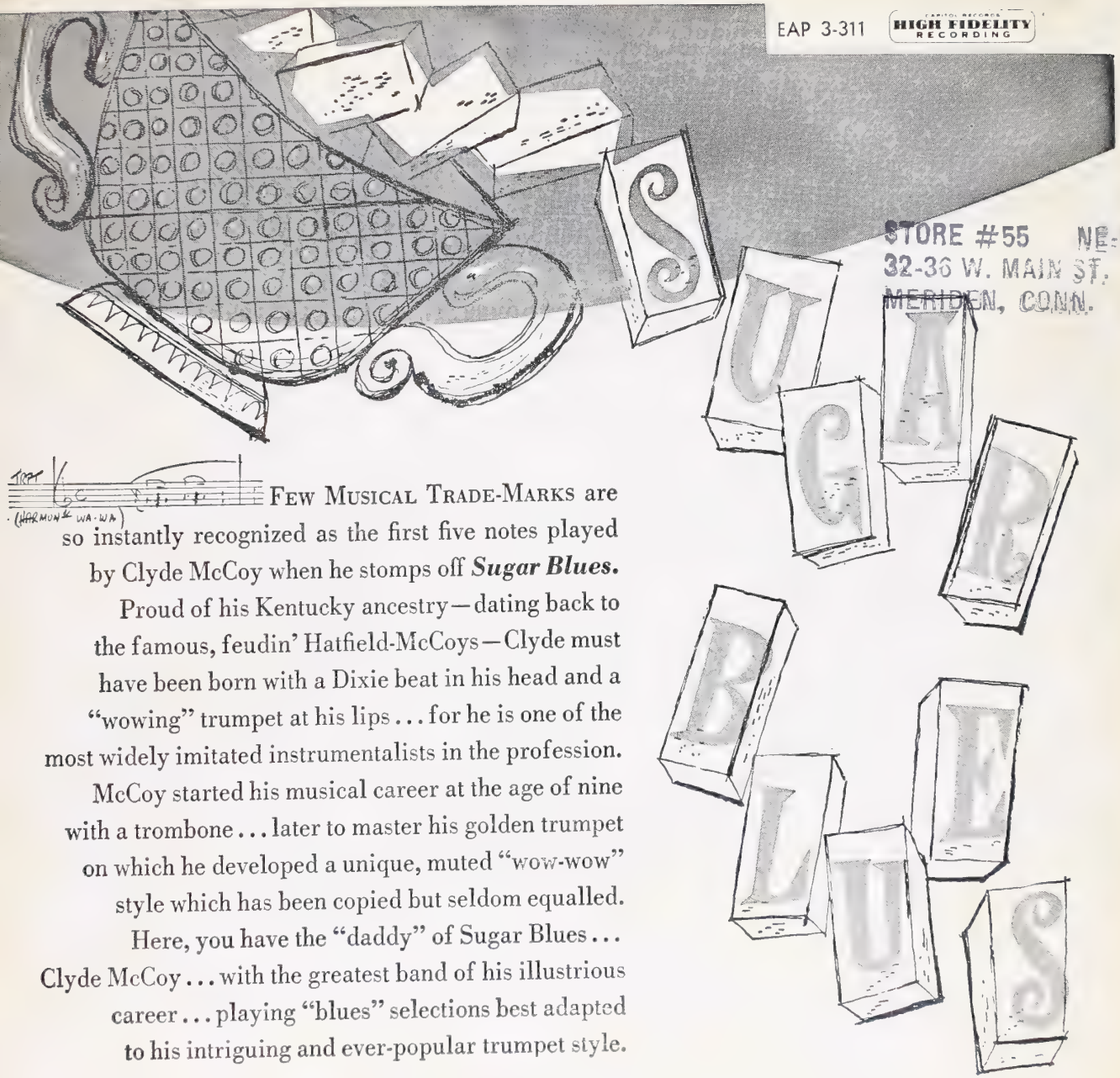
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DON'T BE THAT WAY *(BY PARISH-GOODMAN-SAMPSON; ROBBINS, ASCAP. TIME: 3:13)*

SING SING SING *(BY LOUIS PRIMA; ROBBINS, ASCAP. TIME: 3:13)*

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Oh Play That Thing

EP 539 — SHORTY ROGERS
Martians Go Home
My Heart Stood Still

EP 540 — SHORTY ROGERS
Not Really The Blues
That's What I'm Talkin' 'Bout

EP 541 — MABEL MERCER
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Use Your Imagination
Where Oh Where
After You

EP 542 — MABEL MERCER
It's All Right With Me
Ace In the Hole
So In Love
I'm Ashamed that Women Are So Simple

EP 543 — MABEL MERCER
Experiment
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Every Time We Say Goodbye
Ours

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Dinah
Island In the West Indies
From This Moment On

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All Of You

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All Too Soon
Please

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I'm Gonna Move To The Outskirts Of Town

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Have You Met Miss Jones

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TOP
P. O. BOX 216
BATH, OHIO 44210

25277

"SHANTYTOWN"

By: Gene McCullough
2730 Stanwood Ave.
Jacksonville, FL 32207

BREAK:

Four ladies chain across the ring you go

Join hands and circle, to the left around you go

Left allemande, you can do the allemande thar

Go right and left the men back up, you've got a right hand star

Shoot the star, turn through and you go left allemande

Dosado her and you promenade that land

You promenade that maid with the silvery crown

And you take her to old Shantytown.

FIGURE:

Head (side) couples flutter wheel across the ring you go

Sweep a quarter pass thru and do the dosado

Swing thru and then, the men run again

Couples circulate and then wheel and deal and go

Dive thru, pass thru, swing on the corner maid

Left Allemande new corner, come back and promenade

You can promenade that maid with the silvery crown

And you take her to old Shantytown.

SEQUENCE:

Break, Figure twice for heads, Break,Figure twice for sides, Break.

WALK RIGHT BACK

CALLER: BARRY MEDFORD
MUSIC: THE BLUE STAR RHYTHMAIRES
RECORD: DANCE RANCH # 628

INTRO: BREAK: ENDING:

CIRCLE LEFT
I WANT YOU TO TELL ME WHY YOU WALKED OUT ON ME
I'M SO LONESOME EVERY DAY .....
LEFT ALLEMANDE THAT CORNER, DO SI DO, LEFT ALLEMANDE WEAVE THE RING
THINK ABOUT THE LOVE THAT COMES IN MY HEART FOR YOU
DO SI DO AND PROMENADE.....
WALK RIGHT BACK TO ME THIS MINUTE
BRING YOUR LOVE TO ME DON'T SEND IT
I STILL MISS YOU EVERY DAY.

FIGURE:

HEAD TWO SQUARE THRU ITS FOUR HANDS YOU GO
TO THAT CORNER RIGHT AND LEFT THRU
DO SI DO IT'S BACK TO BACK, WELL YOU MAKE THAT WAVE
LADIES TRADE, LADIES RUN, TAG THE LINE, FACE RIGHT
WHEEL AND DEAL & YOU CIRLCE HALF WAY,SWING THAT CORNER! PROMENADE
WALK RIGHT BACK TO ME THIS MINUTE
BRING YOUR LOVE HEY DON'T SEND IT
I STILL MISS YOU EVERY DAY.

GRENN
P. O. BOX 216
BATH, OHIO 44210

12137

"MAY THE CIRCLE BE UNBROKEN"

Introducing . . . Skip Smith

Callers . . . Skip Smith and Dick Leger

Figure . . . Dick Leger

BREAK:

Allemande left with an allemande thar, go right and left now
The boys back in, you've got an allemande thar
Shoot that star, full turn, your corner box the gnat
Dos sa dos her, then weave the ring like that
May the circle be unbroken,
Do sa dos and promenade
May the circle be unbroken
In the sky, Lord, in the sky.

FIGURE:

(Side ladies chain)

Side ladies chain, sides square thru five hands (heads)
Promenade three quarters 'round the ring
Three quarters 'round now, swing the corner
Yes, you swing, then circle 'round the ring.
May the circle be unbroken
Allemande left, grand right and left you fly
When you meet her, promenade her
To her new home in the sky.

SEQUENCE:

Break . . . Figure twice for heads . . . Break . . . Figure twice for sides . . . Break

GRENN

P. O. BOX 216
BATH, OHIO 44210

14221

"MOVIN' 'N GROOVIN"

By: John & Bea Souza
337 N. Mt. Carmel
Wichita, KS 67203

POSITION: INTRO: OP fac ptr & wall; DANCE: SCP PTRS FAC LOD;
FOOTWORK: OPPOSITE, DIRECTIONS FOR M
SEQUENCE: INTRO A B A B ENDING

MEAS.

INTRO

1-4 WAIT; WAIT; APT,-,PT,-; TOG(TO SCP),-,TCH,-;
- 1-2 In OP FAC wait 2 meas;;
- 3-4 Step apt L,-, pt R twd ptr,-; step tog R to SCP fac LOD,-, tch L to R,-;

PART A

1-4 FWD TWO STEP; FWD TWO STEP; (SCIS HITCH)SD,CL,CROSS,-; SD, CL,CHECK,-;
- 1-2 In SCP ptrs fac LOD do 2 fwd two steps twd LOD L,R,L,-; R,L,R,-;
- 3-4 SCIS HITCH step side L twd LOD, close R to L, cross LIF of R (W fwd R, cl L to R, bk R) to end SCAR M fac RLOD,-; side R twd RLOD, cl L to R, cross RIF of L (W XIB) to end BJO M fac LOD, checking fwd motion,-;

5-8 (FISHTAIL)CROSS BEHIND,SIDE,FWD,LOCK; FWD,-,FACE,-; RF TURN TWO STEP; RF TURN TWO STEP;
- 5-6 In BJO M fac LOD cross L behind R (W XIF), side R twd wall, fwd L, lock RIB of L (W lock IF); walk fwd LOD L,-, fwd R turning ¼ RF to end CP M fac ptr & wall,-;
- 7-8 In CP M fac ptr & wall do 2 RF turning two steps L,R,L,-; R,L,R to end SCP ptrs fac LOD,-;

9-12 ROCK/TRN,-; REC,-; APART,-,PT,-; SIDE,CL,THRU,-; WALK,-,2,-;
- 9-10 In SCP ptrs fac LOD rock side L twd LOD turning ¼ RF to fac ptr & wall (W trn ¼ LF to fac ptr & COH),-, rec in place on R,-; Step apart L releasing lead hand hold jng M's R & W's L hands,-, pt R twd ptr,-;
- 11-12 Step side R twd RLOD, cl L to R, XRIF of L (W XIF also) to end SCP ptrs fac LOD,-; walk fwd LOD L,-,R,-;

13-24 REPEAT ACTION MEAS 1 – 12 PART A EXCEPT ON LAST MEAS PICK UP W IN TWO SLOW STEPS TO END CP M FAC LOD;

PART B

1-4 (VINE)SIDE,BEHIND,SIDE,PT,-; (VINE)SIDE,BEHIND,SIDE,TCH: (HITCH)FWD,CL,BACK,CL; WALK,-,2,-;
- 1-2 In CP M fac LOD vine twd COH side L, XRIB of L, side L, pt R twd wall in momentary RSCP; Vine twd wall side R, XLIB of R, side R, tch L to R;
- 3-4 In CP M fac LOD hitch fwd L,cl R to L, step bk L, cl R to L; walk fwd L,-, R,-;

5-8 CHANGE SIDES,2,3,-; (LOP)FWD,LOCK,FWD,-; CHANGE SIDES,2,3,-; (OP)FWD,LOCK,FWD,-;
- 5-6 Release CP walk fwd small steps L,R,L (W turn RF under jnd lead hands R,L,R) to end LOP ptrs fac LOD,-; in LOP step fwd R, lock LIB of R, fwd R,-;
- 7-8 Fwd small steps L,R,L (W turn 1/8 LF under M's R & W's L hands) to end OP ptrs fac LOD,-; in OP step fwd R, lock LIB of R, fwd L blending to BFLY M fac ptr & wall,-;

9-12 FACE TO FACE; BACK TO BACK; TWO STEP AWAY; TWO STEP TOG;
- 9-10 In BFLY M fac wall step side L,cl R to L, side L turning 3/8 LF (W RF) to end bk-to-bk pos,-; step side R twd LOD, cl L to R, side R,-;
- 11-12 Release handholds do one two step L,R,L away from ptr turning LF (W RF),-; Continue LF turn two step tog R,L,R to end CP M fac ptr & wall,-;

13-16 (WHISK)FWD,SIDE,HOOK(TO SCP); FWD,DRAW,TCH,-; SIDE,CL,FWD, -; (SCIS THRU) SIDE,CL,THRU(TO SCP),-;
- 13-14 In CP M fac ptr & wall step fwd L twd wall, side R blending to SCP ptrs fac LOD, hook LIB of R (W RIB of L),-; step fwd LOD R, draw L to R, tch L to R turning ¼ LF to fac ptr & wall in CP,-;
- 15-16 In CP M fac wall ½ box step side L twd LOD, cl R to L, fwd L twd wall,-; scis thru step side R twd RLOD, close L to R, cross RIF of L (W XIF also) to end SCP ptrs fac LOD,-;

ENDING

After completing PART B second time STEP SIDE L TWD LOD TRNG ¼ RF REC TWD RLOD, step apart L, pt R twd ptr;

GRENN

P. O. BOX 216
BATH, OHIO 44210

14221

"JUST A KISS"

By: Ann 'n Andy Handy
21400 Cleveland
South Lakeshore, Cleveland, OH 44123

POSITION: OP FAC PTR & WALL
POSITION: INTRO: OP FAC PTR & WALL: DANCE: BFLY M FAC WALL;

FOOTWORK: OPPOSITE, DIRECTIONS FOR M
SEQUENCE: INTRO DANCE DANCE ENDING

MEAS.

INTRO

1-4 WAIT; WAIT; APT,PT,-; TOG(TO BFLY),TCH,-;
1-2 IN OP FAC PTR & WALL WAIT 2 MEAS;;
3-4 Step apt L, pt R twd ptr,-; step tog R to BFLY M fac wall, tch L to R,-;

DANCE

1-4 WALTZ AWAY,2,3; WALTZ TOG,2,3; (TWIRL)VINE,2,3; THRU,FACE,CLOSE;
1-2 In BFLY blend to OP fac LOD waltz away L,R,L; Waltz tog R,L,R to BFLY M fac ptr & wall;
3-4 In BFLY vine LOD side L, XRIB of L, side L (W twirl RF under jnd lead hands) to end loose CP M fac ptr & wall;
5-8 DIP,-,-; MANUV,2,3; ¼ RF TURN WALTZ; SIDE,DRAW,-;
5-6 In CP M fac wall dip bwd twd COH L,-,-; Rec fwd R maneuv to fac RLOD in CP, side L twd wall, close R to L;
7-8 In CP M fac RLOD step back L trng ¼ RF to fac COH, side twd LOD R, close L to R; In CP M fac COH step side LOD R, draw L to R DO NOT TAKE WEIGHT,-;
9-16 REPEAT MEAS 1 - 8 twd RLOD to end CP M fac wall;
17-20 (BOX)FWD,SIDE,CLOSE; BACK,SIDE,CLOSE; (TWINKLE) CROSS,SIDE,CLOSE; THRU,FACE,CLOSE;
17-18 In CP M fac wall box fwd L, side RLOD R, close L to R; back R, side LOD L, close R to L;
19-20 Release CP XLIF of R (W XIF also) twd RLOD to LOP, step side R twd RLOD, close L to R blending to BFLY M fac ptr & wall; Step thru R twd LOD (W XIF also), side L trng to fac ptr & wall, close R to L to end BFLY M fac ptr & Wall;
21-24 WALTZ BAL L, 2,3; WALTZ BAL R,2,3; (TWIRL)VINE,2,3; PICKUP CP,2,3;
21-22 In BFLY M fac wall step side LOD L, STEP RIB of L (W XIB also), step L in place; step side RLOD R, step LIB of R (W XIB also), step R in place;
23-24 In BFLY vine LOD side L, XRIB of L, side L (W twirl RF under jnd lead hands) to end momentary BFLY M fac ptr & wall; Step thru twd LOD R (W XIF also) picking W up to CP M fac LOD, side COH L, close R to L;
25-28 LF WALTZ TURN; LF WALTZ TURN; SOLO WALTZ,2,3; 4,5,6;
25-26 In CP M fac LOD do 2 LF turning waltzes prog slightly LOD L,R,L; R,L,R to end half OP ptrs fac LOD;
27-28 Do a 2 meas SOLO TURN M step fwd L trng ¼ LF (W RF) to fac COH, step fwd & swd R trng ¼ LF (W RF) to fac RLOD, close L to R both ptrs now facing RLOD; Step back twd LOD R trng ¼ LF (W RF) to fac wall, step side LOD, close R to L to end CP M fac ptr & wall;
29-32 DIP,-,-; MANUV,2,3; RF WALTZ TURN; RF WALTZ TURN;
29-30 In CP M fac ptr & wall dip back twd COH L,-,-; Rec fwd R maneuv to fac RLOD, step swd twd wall L, close R to L;
31-32 Do 2 RF turning waltzes down LOD L,R,L; R,L,R to end CP M fac ptr & wall;

ENDING

1-2 APT,PT,-; WRAP,2,3;
1-2 Step apt L, pt R twd ptr,-; Step fwd R, tch L to R,- (W wrap LF L,R,L to a snug wrap position)and end with "JUST A KISS";



KINDLY KEEP IT COUNTRY USA-504

Written and Called By
Marlin Hull, Burbank, California

OPENER, MIDDLE BREAK, CLOSER

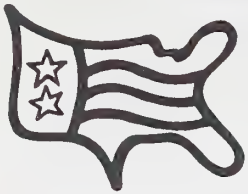
FOUR LADIES PROMENADE GO ONCE AROUND THAT RING
GET BACK HOME SWING YOUR BABY, EVERYBODY SWING
JOIN HANDS CIRCLE TO THE LEFT AROUND YOU GO
ALLEMANDE LEFT YOUR CORNER, WEAVE YOU KNOW
KINDLY KEEP IT COUNTRY, DON'T GIVE ME NO ROCK AND ROLL
DOSADO WHEN YOU MEET YOUR MAID, PROMENADE ALONG
DON'T BE HITTIN' THEM FANCY LICKS, JUST STICK TO THE MELODY
KINDLY KEEP IT COUNTRY, THAT"S GOOD ENOUGH FOR ME.

FIGURE

1 & 3 (2 & 4) YOU PROMENADE, GO ABOUT HALF WAY
DOWN THE MIDDLE, SQUARE THRU FOUR HANDS AROUND I SAY
ALL THE WAY AROUND YOU DO, THEN GO RIGHT AND LEFT THRU
PASS THRU, TRADE BY, AND YOU GO LEFT ALLEMANDE
DOSADO YOUR PARTNER, YOUR CORNER LADY SWING
SWING THE LITTLE DARLIN', BOYS, PROMENADE THE RING
DON'T BE HITTIN' THEM FANCY LICKS, JUST STICK TO THE MELODY
KINDLY KEEP IT COUNTRY, THAT'S GOOD ENOUGH FOR ME.

MUSICAL ARTS PRODUCTIONS
SHELBY DAWSON, PRODUCER, CLAREMONT, CALIFORNIA
PRINTED IN THE U.S.A.

SQUARE DANCE



USA

"STOP AND SMELL THE ROSES" USA-501

Written and Called By
Shelby Dawson
334 Annapolis Dr.
Claremont, California 91711

OPENER, MIDDLE BREAK, CLOSER

WALK AROUND YOUR CORNER GIRL, SEESAW YOUR OWN
JOIN HANDS CIRCLE LEFT YOU KNOW
MEN STAR RIGHT ONCE AROUND YOU GO
LEFT ALLEMANDE, YOU WEAVE THE RING
YOU'VE GOT TO STOP AND SMELL THE ROSES
DOSADO AND PROMENADE
YOU'LL FIND YOUR WAY TO HEAVEN IS A ROUGH AND ROCKY ROAD
IF YOU DON'T STOP AND SMELL THE ROSES ALONG THE WAY.

FIGURE

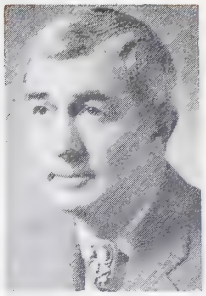
HEAD (SIDE) COUPLES PROMENADE GO HALFWAY ROUND THE RING
DOWN THE MIDDLE AND DO A DOSADO
STAR THRU, PASS THRU, A RIGHT AND LEFT THRU YOU KNOW
PASS TO THE CENTER AND SQUARE THRU THREE QUARTERS ROUND
ALLEMANDE LEFT, DO A DOSADO
SWING THE CORNER THERE AND PROMENADE
YOU'LL FIND YOUR WAY TO HEAVEN IS A ROUGH AND ROCKY ROAD
IF YOU DON'T STOP AND SMELL THE ROSES ALONG THE WAY.

PRODUCED BY SHELBY DAWSON
PRINTED IN THE U.S.A.

RED BOOT RECORDS

RB 201

Called By: Al Brundage
83 Michael Road
Stamford, Conn. 06903



AL BRUNDAGE

"The Happiness of Having You"

Opener, Middle Break, Closer:
CIRCLE LEFT!
*I WILL HOLD YOU CLOSE AND KISS THE LIPS
**THAT TASTE LIKE HEAVEN TIME AND TIME AGAIN,
LEFT ALLEMANDE COME ON HOME DO SI DO
MEN STAR BY THE LEFT HAND GO ONCE AROUND,
TURN THRU AND THEN, LEFT ALLEMANDE AND
COME ON HOME AND SWING, PROMENADE,
IT'S THE HAPPINESS OF HAVING YOU THAT MAKES MY WORLD
A PLACE WORTH LIVING IN.

Figure: Twice for heads, twice for sides:
1-3 (2-4) SQUARE THRU AND GO 4 HANDS AROUND
AND GET TO THE CORNER, DO SI DO,
MAKE A WAVE, GIRLS TRADE, RECYCLE
AND A RIGHT AND LEFT THRU NOW, MAKE A RIGHT HAND STAR,
TURN THAT STAR EXACTLY ONCE AROUND . . .
GIRLS TURN BACK AND SWING, PROMENADE,
IT'S THE HAPPINESS OF HAVING YOU
THAT MAKES MY WORLD A PLACE WORTH LIVING IN.

Tag: LEFT ALLEMANDE COME HOME AND SWING (REPEAT LAST 2 LINES).
*I LOOK INTO YOUR GENTLE EYES AND FIND THEM FILLED WITH LOVE
**AND UNDERSTANDING.

I REACH OUT TO FEEL THE WARMTH OF YOU
CURLED UP BESIDE ME ONCE AGAIN.

Produced By — Red Boot Record Co., Rt. 8, College Hills Greeneville, Tennessee 37743

TOP
P. O. BOX 216
BATH, OHIO 44210

25281

"DON'T BRING LULU"

By: "Frannie" Heintz
27 Flynt Ave.
Monson, Mass. 01057

BREAK:

All join hands circle left, circle to the left with Lulu

Break that ring with a corner swing, swing a brand new Lulu

All join hands circle left, circle left and don't ya know

Here we go Do Pas O, partner left and the corner right

Partner left go all the way around, all the way to the right hand lady

Grand old right and left ya gonna go man go

When ya meet ya honey bunny boo, promenade em two by two

Promenade around the town, I got my Lulu Brown

FIGURE:

One and three ya lead to the right, circle four with all ya might

Head gents break make a little line, forward up and back in time

Forward up you pass thru bend the line that's what ya do

Forward up and back again, pass thru and bend it again

Join hands circle left, circle left with Lulu

Swing that corner, swinger her high and low

Promenade em two by two, take a little walk ya know you do

Promenade that brand new girl, got a little Lulu Brown

SEQUENCE:

Break, Figure twice for heads, Break, Figure twice for sides, Break

RHYTHM RECORDS

RR-114

CALLED BY;

PAT BARBOUR
8901 BRAESMONT, #206
HOUSTON, TEXAS 77035
(713) 665-0004

"TWO PAIRS OF LEVIS"

OPEN×BREAK×CLOSE

CIRCLE:
×ME AND OL' WADE DRIVER LEFT DENVER YESTERDAY
WE'S HAULIN' HIS OLD WORN OUT HILTON HOME
LEFT ALLEMANDE THAT CORNER, WALK BACK A DOSADO
LEFT ALLEMANDE AND WEAVE THE RING
ALL THAT WOMAN LEFT ME WAS ONE GRASS ROPE
DOSADO AND PROMENADE NOW
TWO PAIRS OF LEVIS AND A PAIR OF JUSTIN BOOTS
SHE LEFT THEM 'CAUSE NEITHER ONE'S HER SIZE

FIGURE:

1&3 (2&4) YOU PROMENADE, GO HALF AROUND THAT RING
COME DOWN THE MIDDLE AND DO A FULL SQUARE THRU
FOUR HANDS AROUND AND THEN, DO A DOSADO RIGHT THERE
YOU CURLIQUE, SCOOT BACK AND THEN
BOYS RUN AROUND THAT GIRL, HALF SQUARE THRU AND TRADE BY
SWING YOUR CORNER, PROMENADE NOW
TWO PAIRS OF LEVIS AND A PAIR OF JUSTIN BOOTS
SHE LEFT THEM 'CAUSE NEITHER ONE'S HER SIZE

TAG: SHE LEFT THEM 'CAUSE NEITHER ONE'S HER SIZE

ADDITIONAL LYRICS:
×ME AND OL' BOB BAIER LEFT FUN VALLEY YESTERDAY
×ME AND OL' BERYL MAIN LEFT THAT LANTERN YESTERDAY

RHYTHM RECORDS - 2542 PALO PINTO, HOUSTON, TEX. 77080

Chaparral
RECORDS, INC.

366 San Miguel Dr.
Suite 200
Newport Beach, Calif. 92600

Dance & Calls by:



Jerry Haag
Rt. #4, Box 1668-15
Mission, Texas 78572

SOMETHING ABOUT YOU BABY, I LIKE

CHAPARRAL #C-201
BAND: THE ROADRUNNERS

OPENER, BREAK, ENDING:
FOUR LADIES CHAIN, WHY TURN THEM YOU KNOW, & ROLL AWAY, YOU GOTTA CIRCLE,
YOU KNOW, HEY, ROLL AWAY, YOU GOTTA CIRCLE YOU KNOW,
AND DO A LEFT ALLEMANDE, COME ON WEAVE THAT OLD RING,
MAYBE IT'S THE WAY YOU WEAR YOUR BLUE JEANS, SO TIGHT,
DO SA DO, PROMENADE TONIGHT
SINGING YEAH, YEAH, SOMETHING BOUT YOU BABY, I LIKE

FIGURE:
HEADS (SIDES) PROMENADE GO HALF WAY AROUND, COME ON,
SQUARE THRU FOUR HANDS AROUND
WHY FOUR HANDS & THEN DO SA DO HER MY FRIEND
SWING THRU AND THE BOYS YOU RUN
DO A HALF TAG, TRADE, & ROLL, PASS THRU, & TRADE BY
SWING THAT CORNER, PROMENADE HER HOME
SINGING YEAH, YEAH, SOMETHING BOUT YOU BABY, I LIKE

SEQUENCE: OPENER, FIG. TWICE HEADS, BREAK, FIG. TWICE SIDES, ENDING.

BABY, BABY ALL THE TIME

TAKING A CHANCE ON LOVE

ROSES OF PICARDY

PHOTOGRAPH: GLENNA HOPEWELL ® "Columbia" Marca Reg. Printed in U. S. A.

JAZZ SPEC

COLUMBIA EXTENDED PLAY

B-8081

FRANKIE LAINE

BUCK CLAYTON

AND HIS ORCHESTRA

FEATURING: J. J. JOHNSON AND KAI WINDING,



B-8081

JAZZ SPEC

B-8081

Baby, Baby All the Time • Taking a Chance on Love • Roses of Picardy

FRANKIE LAINE

BUCK CLAYTON
and his Orchestra

Featuring: J. J. Johnson and Kai Winding

by Irving Townsend

The combination of Frankie Laine and Buck Clayton's swinging band and arrangements on records has turned out to be a natural. But there was ample evidence that it would turn out this way from the beginning of the date. Frank and Buck are old friends who have worked together, admired each other for many years, and, most important, share the same enthusiasm for the same brand of swinging jazz. Moreover, Buck's band includes many of Frank's favorite jazz stars: Sir Charles Thompson (Courtesy of Vanguard Records), piano, Hilton Jefferson, alto sax, Jo Jones, drums, and Budd Johnson, tenor sax. The session on which these sides were made took place at Columbia's 30th Street Studios between Frank's shows at New York's famed Latin Quarter. The Clayton band includes, in addition to the above personnel, Milt Hinton, bass, Clifton Best, guitar, Nick Nicholas, tenor, Dave McRae, baritone sax, Ray Copeland, trumpet, and Urbie Green, trombone.

Baby, Baby All the Time is a Laine classic —a blues Frank sings with tremendous warmth. Buck's arrangement provides for Frank and Big Nick Nicholas to alternate choruses, for it was our plan for all of these records to let Laine's voice become a twelfth instrument in Buck's great band, unhampered by the usual considerations of time, interwoven with other soloists into the complete arrangement.

Taking a Chance on Love was given to Columbia's newest jazz stars, Jay and Kai, who are guests for this spectacular session. This is their arrangement, typical of their unique style, yet allowing for a great vocal by Laine and a fine muted trumpet chorus by Buck. On this side Bobby Donaldson replaces Jo Jones on drums in Buck's band.

Roses of Picardy is the finale in more ways than one. It ends a great jazz date; it brings together all of the stars of the date in one swinging performance; and it answers the people who have been wondering what ever happened to *Roses of Picardy*. Buck's arrangement knits all of the excitement of the date into this one number. Frank's first chorus gets *Roses* off to a flying start, after which Budd Johnson solos, followed by two choruses by Jay and Kai, the first a duet and the second a string of alternating solos by these two matched trombonists. Sir Charles takes a piano chorus, and then it's Buck's turn and one of his best. Lawrence Brown, replacing Urbie Green, takes the trombone solo, leading up to a swinging ensemble that puts Frank in the mood for the last half chorus in true all-out style.

As Frank left to make his second show at the Latin Quarter, he turned to the band and said, "What can I say? I had a ball."

We hope you'll join us.



Verve

EPV—5031

A PANORAMIC TRUE HIGH FIDELITY RECORD

THOU SWELL
A SHIP WITHOUT A SAIL
DANCING ON THE CEILING
MANHATTAN

Ella Fitzgerald sings the Rodgers and Hart Song Book

Ella Fitzgerald Sings the Rodgers and Hart Song Book

It has been a long journey from "A Tisket A Tasket" to the Rodgers and Hart Song Book . . . It has taken nearly twenty years, during which time Ella Fitzgerald merely has outgrown, outlasted—and outsung what few young ladies have challenged her absolute supremacy among popular and jazz vocalists.

Ella has hypnotized or at least delighted the majority of musicians and her fellow singers from the beginning, but the vastly larger audience that she deserved, and the savants of "smart" songs whom she longed to please, remained for a long time only dimly aware of her existence.

Much of the fault lies with Ella herself: she has lived a life devoid of the lurid, scandalous and spectacular elements that have made some of her rivals such great "copy" for the popular journalists and biographers . . . But much of the blame lies with the people who were responsible for her recordings prior to 1956. Few people made as many records as Ella, and nobody recorded so many bad songs. It's true that she always could make any song sound much better than it was, but it also is true that, the better the song, the better Ella sings.

Ella's first recording was made in 1935, shortly after her first appearance as vocalist with Chick Webb's band. Thereafter she appeared on at least one side of almost every record Webb made until his death in 1939. Her output on disks was supported almost exclusively by the jazz cult until mid-1938 when she herself put together a swing version of an old nursery jingle and came up with a million-seller entitled "A Tisket, A Tasket."

To the dismay of the jazz people, and perhaps Ella also, this became her trade mark. The record company tried time after time to come up with another success in the same vein.

Her next sizeable seller came seven years later. It was her duet with Louis Jordan—the calypso comic bit, "Stone Cold Dead In The Market." Ella with her marvelous ear and equally marvelous timing turned this into a dialectal delight. It was nearly two years later, in '47, that she came up with another blockbuster . . . After a series of "cover" sides (recordings of tunes that had become hits originally via other artists on other labels) Ella asked for and got her own way for just one spare piece of acetate. It turned out to be her hit recording of "Lady Be Good."

Bop was the big thing with musicians that year and there was an epidemic of scat singing that identified itself superficially with the new music. "Hey Bob A Re Bop" and such were the anthems, but Ella managed to put all of that nonsense in its proper perspective when "Lady" was released. She had invented her own scat language, and she reeled off chorus after chorus that put to shame many of the best improvising instrumentalists.

She followed up with "Flying Home" and "How High The Moon" and then began another succession of covers, revivals and mediocrities, none of which seemed designed to hit a very large public.

Finally, in 1956, she changed her record affiliation and it took just one album to prove that there existed a large audience for the things Ella does best, and which she likes best to do . . . meaning, of course, the better songs. We're referring to the monumental "Cole Porter Song Book," which is one of the outstanding examples of popular vocal art.

It's amazing, but Ella apparently keeps getting better and better. Obviously she's a perfectionist. Her ear and her taste muster out the dubious effects and affirm the more valid. She is constantly maturing, as evidenced by her increasingly profound understanding and projection of lyrics. Tonally, she commands greater variety—she can slip easily from an intimate huskiness to a clear bell tone and back. When she sings a slow blues or ballad, there's a trace of melancholy in her sound that stems directly from the tradition of Bessie Smith. Ella always has had this, as one could discover on turning to the shadow sides of those swing nursery rhymes.

Ella still can do those rope-skipping tunes with her old sassy bounce, but she also can handle nuances of grown-up wit and humor—certainly one of the prime requisites with Lorenz Hart lyrics—by turns satirical, sardonic, sexy, sophisticated—and then, sweetly simple.

Ella obviously is a musician, with ear, instinct and training. She never actually has been instructed in vocal technique. Yet who is there in any area of vocal music who can command such breath control, who can shape a tone with such color sense, and with such flawless intonation? I like to compare her with Heifetz, another flawless musician who never lets the seams show in his technique; who executes the most difficult stunts with no apparent effort. The resemblance is particularly striking in the manner both project a *portamento;* the way they soar gracefully up to a tone, land on it gently and level out. Or the way they sustain a note. The violinist will draw his bow to the tip and then reverse it with the slightest perceptible pulse, perfectly timed . . . Ella will catch some reserve breath support with the same subtle effect. It's all demonstrated here in one superb, definitive rendition of "Bewitched, Bothered and Bewildered."

In each beguiling Rodgers and Hart gem that follows, Ella finally is singing the tunes that are worthy of her.

WILLIAM SIMON, *Music Critic*

Cover Photo by Herman Leonard

Printed in U.S.A.

PART 1 EAP 1-634



Capitol RECORDS

CAPITOL RECORDS HIGH FIDELITY RECORDING

TANGENTS IN JAZZ

JIMMY GIUFFRE



CAPITOL RECORDS HIGH FIDELITY RECORDING

EAP 1-634

Part 1 of a three-part album



Tangents in Jazz: The Jimmy Giuffre Four

A top-level soloist and writer makes his most daring move to date: Jimmy Giuffre sets forth a bold new form for improvised music.

The music is revolutionary; yet its advent was a foreseeable, logical step in jazz maturation. Giuffre's new concept is controversial; its evidence here is a must for serious jazz-followers, yet the range of its appeal is so unpredictable that its champions could include bouncing dilettantes, hard-shell traditionalists, even jazz-apathists.

Specifically, this music puts on view a quartet that functions without an audible beat—no walking bass, no riding cymbal; yet thanks to Giuffre's indomitable folksiness, this flouting of tradition results in jazz that out-thumps the music of most of his heavy-handed neighbors.

Jimmy answers some leading questions . . .

Q What is this music?

A Jazz, with a non-pulsating beat—acknowledged but unvoiced.

Q Why abandon the sounded beat?

A For clarity and freedom. I've come to feel that the pounding rhythm makes it impossible to hear the horn's true sound, or concentrate on solo lines.

Q But isn't the sounded beat an integral part of jazz?

A I think phrases and notes make jazz, and these needn't change with the silent beat.

Q Hasn't this been done before?

A Some of today's writers have dropped all sounded beat for contrast but never for an entire work. I've written works completely lacking sounded beat, but this new music is different: the drums don't play when the others do. I finally realized that when the drums are given an overlapping line, all else is blurred.

Q Doesn't the soloist have much less freedom than before?

A In some ways, he has more. No longer fighting a flood of chords and a pounding beat, he's free to get a more natural sound, and try new effects.

Q Didn't you have to select your musicians with extra care?

A Yes, they had to be skilled readers and in accord with my plans. Ralph Peña is an ex-Getz bassist and has much big band experience, as has drummer Artie Anton. Peña and ex-Lighthouse trumpeter Jack Sheldon have recorded with me before. Sheldon is a major soloist and fits the quartet perfectly.

Q New styles usually provoke extreme reaction; what sort of general judgment do you hope for?

A Early works in a new form necessarily grope; this album isn't final. All I ask for this music is an isolated judgment—for what it is, not for what it isn't. It isn't an attempt to blot out other forms. It is, I think, jazz, and a swinging music, but those are ambiguous terms. Does it give pleasure? Does the interest hold up? These are the real questions.

the selections in playing order . . .

Scintilla One—This bright, brief opener, mostly ensemble work, serves both as an introduction to the album and as a basis for three subsequent variations found on Parts Two and Three of this three-part album. There is no improvisation or development here, but extensions of the form are heard.

Lazy Tones—Ultra-slow and bluesy, this period-piece recalls some long-gone New Orleans backstreet backroom. Giuffre wrote this around a line he improvised on tape, and it contains an extra-difficult bass part.

Chirpin' Time—On a cheerful vehicle built for two, with a blues-type mood in minor, the bass and drums trade twos and fours in a kind of question-and-answer routine; the bulk of the number is given over to their free and easy inventions.

Giuffre's new form is hard to assimilate. Perhaps all we can do, in the face of an art that pulsates with an uprushing life of its own, is to hail it or challenge it, not to classify it. Pleased or displeased, few would doubt that Jimmy's is a creative talent to be reckoned with.

notes compiled by Will MacFarland

Recorded June, 1955, in Hollywood, Calif.

86c

MADE IN U.S.A.

FACTORIES SCRANTON, PA.—LOS ANGELES, CALIF.

MARTHA DAVIS

AND SPOUSE

ABC-PARAMOUNT
FULL COLOR FIDELITY
A 160
45 R.P.M. EXTENDED PLAY



ABC-PARAMOUNT
FULL COLOR FIDELITY
A-160

ABC-PARAMOUNT
FULL COLOR FIDELITY
A-160

45 RPM EXTENDED PLAY

MARTHA DAVIS AND SPOUSE

SIDE ONE

1. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER *(Abbott-Young)* Time, 2:00
2. UMBRELLA MAN *(Stock-Cavanaugh-Rose)* Time, 2:12

SIDE TWO

1. HAVE YOU EVER BEEN LONELY? *(DeRose-Brown)* Time, 2:07
2. YOU'RE GETTING TO BE A HABIT WITH ME *(Warren-Dubin)* Time, 2:25

Here's some enjoyable music recorded for you by two "most happy" people who had fun doing it, as they have fun doing everything. The feeling is infectious. It makes you feel happy, lucky—and relaxed. You swing. That's because there's nothing phony about the spontaneity, humor and warmth of Martha Davis and Spouse.

This is their EP recording debut. Up to now, with the exception of their much-applauded appearances on such as the Perry Como and Garry Moore TVers, Martha Davis and Calvin Ponder (who is actually her real-life spouse) have reached only limited audiences in cafes, hotels and supper clubs in New York, Chicago, Los Angeles, and the new Mecca of show business, Las Vegas. It seems surprising, therefore, that their fan mail and following should be so large. Not really, though. Both being accomplished musicians and being lucky enough to find in each other, both musically and personally, the qualities which highlight and enhance their own, they are unique in that everybody who hears them, loves them. And that's because they love their work and the people who hear them.

Martha, born in Wichita, Kansas, began her career in the Chicago of Benny Goodman, "Father" Earl Hines and Art Tatum, growing up in an atmosphere where many all-time jazz giants were belting out their greatest and most inspirational musical endeavors. As a single, she shared honors with a distinguished sisterhood of singer-pianists, such as Julia Lee, Nellie Lutcher and Cleo Brown. And there is nothing wrong with her choices of all-time favorites, either. Top singer in her book is Ella Fitzgerald; the great influence pianistically is the immortal "Fats" Waller. Their combined influence can be heard in her singing and playing.

Calvin Ponder started life in St. Louis and worked for some time as bass player in groups with names like "Four Cats and a Kitten," in which he was, naturally, a Cat. For several years after they were married, he and Martha continued to work separately, until the lucky day in 1949 when the team of Martha Davis and Spouse made its appearance. An intelligent, quiet man with a dry sense of humor, he complements (and compliments) his wife's gay warmth and effusiveness in every way. When they work (or rather, play) together, they just have a ball. Incidentally, the unusual name for the act "just happened" the way things "just happen" in good swinging sessions. As Calvin explains it, they didn't want Martha to lose the following she had developed as Martha Davis and how much can your billing suffer when you change your name from Cat to Spouse. Not at all, Calvin. Not at all. On the contrary, much more than billing was gained. Listen!

Jim Friedman



Users of wide-range frequency play-back systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7).

Minor variations from this standard should be made according to one's own ear and to the tonal nature of each particular recording.

The concept of ABC-Paramount's exclusive *Full Color Fidelity* revolves around the reproduction of true musical sounds rather than "sounds for sound's sake."

PRINTED IN U.S.A.

A PRODUCT OF AM-PAR RECORD CORP.

EP-119

Flip Phillips



45 RPM EXTENDED PLAY

SUPERVISED BY NORMAN GRANZ

CLEF RECORDS

EP-119

FLIP PHILLIPS

As it often happens in the jazz world, a particular musician plays well all his life; he gains the admiration of fellow artists and leaders; he even, if polls are any criterion, is voted by the public their favorite boy. Flip Phillips was one of those musicians. For years a much-in-demand side-man, (the star of Woody Herman for over five years); winner consistently of all major public polls as the best tenor saxist; he nevertheless never seemed quite to break through and become an established big wheel in the jazz world. Then, came the famous Part 1 of PERDIDO (from JATP Vol. 8); Flip's solo became the most talked of and best-selling jazz record of the 1948-9 season. He was in.

This album demonstrates almost every possible facet of Flip's playing. There is the lightly swinging BY THE LAZY RIVER; the tremendously moving SWINGIN' FOR JULIE AND BROWNIE; the basic, earthy FEELIN' THE BLUES; and the rollicking, spirited FLIP'S BOOGIE; through it all Flip's immense respect for the melody and his strict adherence to the beat, (no matter what Flip insists on swinging), are always apparent.

That a Flip Phillips album would have been possible without this rhythm section, I don't deny; but that it would have sounded as good with a different rhythm section, I strongly doubt. This was the perfect one: the musically versatile Hank Jones on piano (playing what the particular mood—be it blues or ballad—called for); the intelligent, humorous bass of Ray Brown, and the driving, tasty, and swinging Buddy Rich. All three gave Flip the boot with which he couldn't help but play well.

Yes, this is the Flip's album. This is it.

NORMAN GRANZ

ANDRE

PREVIN

PIANO TIME

Just One of Those Things

Mad About the Boy

I'm Old Fashioned

You're the Top



EPA-435

How to get **More** *for* **Less**



take **TWO** *10-inch "78" rpm records*

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PRESENTS DANCE INSTRUCTIONS FOR

**"SLAUNCH TO DONEGAL"

(Contra Dance - Circle Dance - Singing Square Dance)

Contra/Circle dance written by: Herbie Gaudreau, Ede Butlin and Don Armstrong
Singing Square (new version) written by: Rex Hudson
Singing Square (original version) written by Don Armstrong

Windsor #4483 - Contra/Circle dance called by Don & Marie Armstrong
Windsor #4183 - Instrumental, for use with all versions of the dance

Music by: The Armstrong Quadrilles

"SLAUNCH TO DONEGAL"
(Contra/Circle Dance)

NOTE:

This dance may be done as a circle dance or as a contra "line" dance. If done as a circle dance, the formation is two large circles of couples around the hall with each circle having equal number of couples; one circle facing the center and the other circle facing the wall, opposite couples facing each other. All couples active throughout the dance. If the dance is done as a contra, the formation is two lines of equal number of couples, opposite couples facing each other. The gent of the couple on the left end of each line and the lady on the right end of each line are inactive during the first command of "Allemand Left Your Corner" and both partners of the couple on the left end of each line are inactive during the third command, "Slant To The Left, A Right And Left Thru".

"Slaunch To Donegal" may be prompted in the usual manner for a contra dance, the caller delivering the prompt just ahead of the 8-count phrase of music intended for the dance action. It may also be sung - or a combination of prompting and singing may be used by the caller to add interest, as was done in the recorded version. Both prompts and singing calls are given below.

PROMPTED CALLS:

- - - -, ALLEMAND LEFT YOUR CORNER (called on last 4 counts of Intro)

- - - -, GO HOME AND SWING YOUR OWN
- - - -, SLANT LEFT, A RIGHT AND LEFT THRU
- - STRAIGHT ACROSS, NEW TWO, RIGHT AND LEFT THRU
- - - - -, - - THE LADIES CHAIN
- - - -, - - CHAIN 'EM BACK
- - - -, - - STAR LEFT
- - - -, - - STAR RIGHT

TURN THE STAR TO DONEGAL, THEN CORNERS ALLEMAND

Allemand left corners, swing partners, do a right and left thru with the couple diagonally ("slaunchwise") to the left in the circle or line. Do a right and left thru with the new couple directly opposite. Opposite ladies chain across circles or lines then chain back to partner. Opposite couples make a left hand star and walk 8 steps CW, then change to a right hand star and walk 8 steps CCW back to starting position, ready to repeat the dance

SINGING CALLS:

ALLEMANDE LEFT YOUR CORNERS, GO HOME AND SWING YOU DO
SWING YOUR GIRL, THEN SLANT TO THE LEFT - DO A RIGHT AND LEFT THRU
TO THE LEFT YOU GO, THEN STRAIGHT ACROSS - DO A RIGHT AND LEFT THRU
TAKE YOUR TIME, TURN 'EM THERE, THEN THE LADIES CHAIN

SHE'S NOT YOURS, WHAT A SHAME, CHAIN HER BACK AGAIN
KEEP IN STEP WITH THE PIPER'S BAND, STAR WITH THE OLD LEFT HAND
AROUND YOU MILL AND AROUND YOU WHEEL, COME BACK WITH RIGHT HANDS ALL
TURN THE STAR, GO HOME AGAIN - BACK TO DONEGAL

Sequence: Seven times thru the dance

(over)

"BACK TO DONEGAL"
(Singing Square, NEW version, written by Rex Hudson, Brawley, Calif.)

OPENER, MIDDLE BREAK and CLOSER;

ALLEMAND LEFT, THE LADIES STAR, THE GENTLEMEN PROMENADE
ALLEMAND LEFT, THE GENTLEMEN STAR, THE LADIES PROMENADE
ALLEMAND LEFT IN ALAMO STYLE, YOU BALANCE UP AND BACK
SWING BY THE RIGHT, GO HALFWAY ROUND, AND BALANCE ROUND THE TRACK

BOX THE GNAT THEN TURN AROUND (alone), YOUR CORNERS ALLEMAND
'TIS A GRAND OL' RIGHT AND LEFT YE GO, TO GOOD OL' IRE-LAND
YOU MEET YOUR MAID AND PROMENADE, GO WALKIN' WITH COLLEEN
PROMENADE TO DONEGAL, AND SWING YOUR IRISH QUEEN

FIGURE:

HEAD TWO COUPLES SQUARE THRU, FOUR HANDS ROUND THE SET
TRAIL THRU THE OUTSIDE TWO, AND WHEN YOU MEET YOUR PET
BOX THE GNAT AND TAKE A SWING, SWING THAT PRETTY GIRL
FACE THE MIDDLE AND PASS THRU, THEN CALIFORNIA TWIRL

ALL JOIN HANDS AND CIRCLE LEFT, HALFWAY ROUND WILL DO
SWING THE CORNER, CORNER SWING, SHE'S WAITIN' THERE FOR YOU
THEN PROMENADE AROUND THE RING, YOU GOT A BRAND NEW PAL
TAKE HER HOME AND SWING AGAIN, IN DEAR OL' DONEGAL

Sequence: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, Closer

"BACK TO DONEGAL"
(Singing Square, ORIGINAL version, written by Don Armstrong, Port Richey, Fla.)

OPENER, MIDDLE BREAK and CLOSER:

THE HEAD TWO COUPLES GO FORWARD AND BACK, THE SIDES THE SAME OLD THING
THE HEADS PASS THRU AND SEPARATE, GO ROUND THE OUTSIDE RING
THE SIDE TWO COUPLES GO FORWARD AND BACK, THE HEADS THE SAME OLD THING
THE SIDES PASS THRU AND SEPARATE, GO ROUND THE OUTSIDE RING

ONE AND THREE A RIGHT AND LEFT THRU, AND TWO AND FOUR THE SAME
ONE AND THREE AND RIGHT AND LEFT HOME, AND TWO AND FOUR THE SAME
THEN PROMENADE AROUND THE RING, YES - PROMENADE 'EM ALL
SWINGIN' DOWN THE LANE YOU GO, BACK TO DONEGAL

FIGURE:

NUMBER ONE SWING AND NUMBER THREE SPLIT - TO THE LEFT AND RIGHT IN LINES
ONE SASHAY DOWN THE HALL, RIGHT ELBOW REEL, AND YOU REEL 'EM ALL
YOUR PARTNER NOW WITH A RIGHT HAND ROUND, THE FIRST IN LINE WITH A LEFT
YOUR PARTNER THEN WITH A RIGHT HAND ROUND, THE MIDDLE ONE WITH THE LEFT

YOUR PARTNER THEN WITH A RIGHT HAND ROUND, THE LAST ONE BY THE LEFT
YOUR PARTNER NEXT - A RIGHT HAND ROUND, THEN SASHAY DOWN THE SET
ALL THE WAY DOWN AND BACK YOU GO, FORWARD SIX AND FOUR FALL BACK
AND SWING YOUR LASSIES ONE AND ALL, BACK TO DONEGAL

Sequence: Opener, Figure for Couple No. 1, Figure for Couple No. 2, Middle break, Figure for Couple No. 3, Figure for Couple No. 4, Closer

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RICHARD MALTBY AND HIS ORCHESTRA

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PLAY FIDDLE PLAY
(Emery Deutsch-Arthur Altman-Jack Lawrence; E. B. Marks, BMI. Time: 2:13)

ISOTOPES 'N' ISOBARS
(from "The Nuclear Suite")
(Richard Maltby; SESAC. Time: 2:27)

SIDE 2

I'LL STRING ALONG WITH YOU
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SAMBALOO
(Hettel; Palma Music, SESAC. Time: 2:29)

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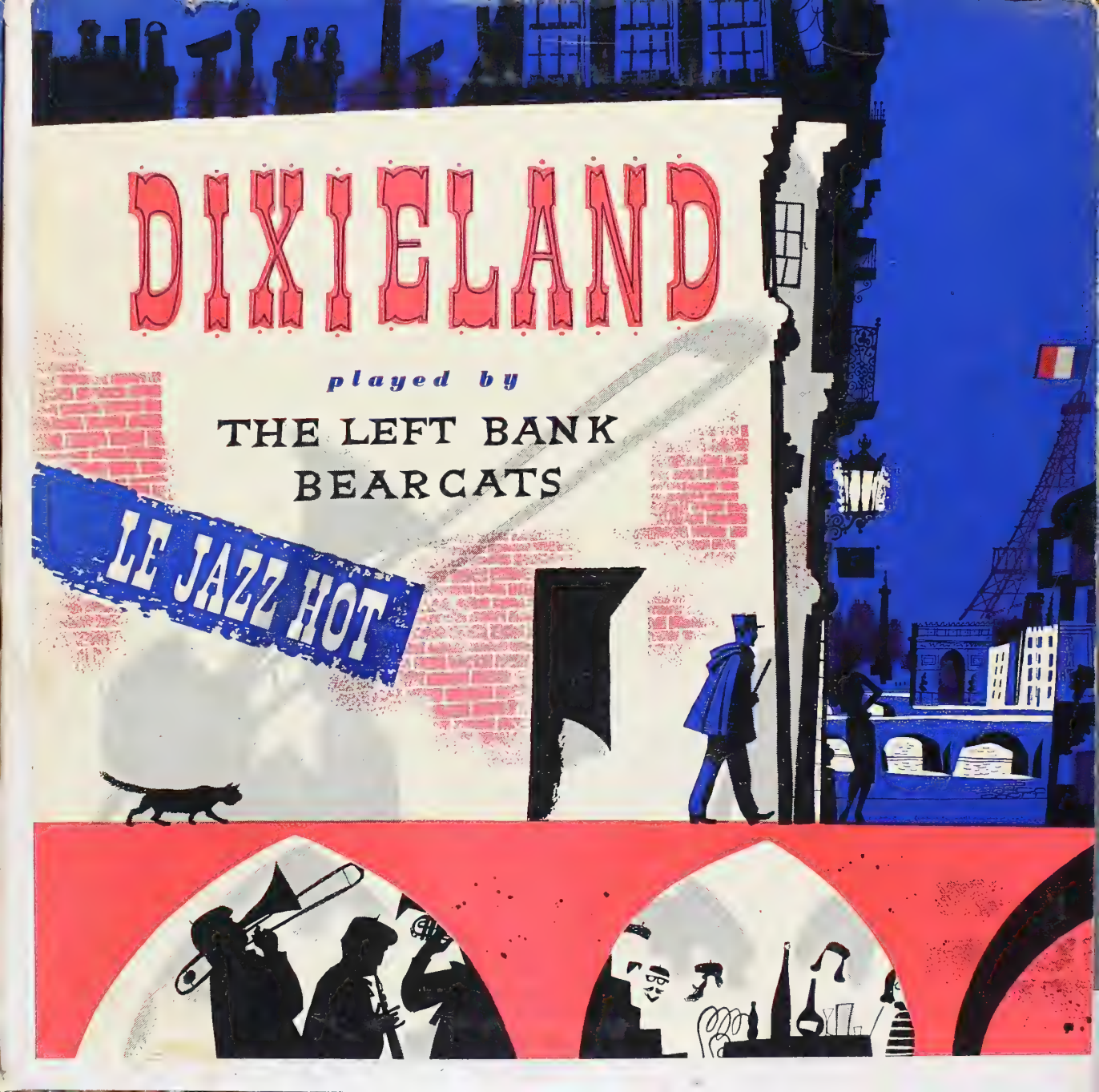
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ROOM FULL OF ROSES
DANCE BY: JOHN & WANDA WINTER, 609 WARREN DR., GARLAND, TEXAS 75040
RECORD: BELCO # B-246-B
POSITION: Diag. OP FCG for Intro., CP FCG LOD for dance.
FOOTWORK: Opposite directions for MAN except as noted

MEAS: INTRO:

1 - 4 WAIT; WAIT; APT, -, POINT, -; TOG TO CP, -, TCH, -;
1-2 In OP pos wait 2 meas;;
3 Step apt on L, -, Point R twd ptr, -;
4 Step TOG on R, (to CP M fcg LOD) -, Tch L to R, -;

PART A

1 - 4 FWD TWO STEP; FWD TWO STEP; PROG SISSORS, 2, 3, -; (SCAR) PROG SISSORS, 2, 3, -; (BANJO)
1-2 In CP M fcg LOD do 2 fwd 2-steps L, R, L, -; R, L, R, -;
3-4 Still in CP M fcg LOD step side L, close R to L, XLIF (WXIB), -to scar; Step side R, close L to R, XRIF (WXIB), -to bjo;

5 - 8 TURN TWO-STEP; TURN TWO-STEP; ROCK FWD, -, RECOVER, -; ROCK BACK, -, RECOVER, -;
5-6 Blending to CP do 2 RF turning two-steps down LOD L, R, L, -; R, L, R, -;
7-8 In CP M fcg LOD Rock Fwd L, -, Recover R, -; Dip back L, -, Recover R, -;

9 -16 REPEAT MEAS 1-8 end in BFLY POS. MAN FCG wall for part B.

PART B

17-20 SIDE, -, BEHIND, -; SIDE, CLOSE, TURN AWAY, -; SIDE, -, BEHIND, -; SIDE, CLOSE, TURN TO FACE, -;
17 In Bfly POS moving LOD step side L, hold, behind R, hold;
18 Step side L, close R to L, turn on L, (Bringing trailing hands thru in bk to bk POS) -;
19 In bk to bk pos step LOD side R, hold, behind L, hold;
20 Step side R, close L to R, turn on R back to face ptr & wall, -; Take CP M Fcg wall

21-24 (BOX) SIDE, CLOSE, FWD, -; SIDE, CLOSE, BACK, -; (HITCH BACK 3) BACK, CLOSE, FWD, -; (SISSOR THRU) SIDE, CLOSE, THRU, -;
21 In CP M FCG wall do a Side L, Close R to L, Fwd L, -;
22 Side R, Close L to R, Back on R, -;
23 (Hitch 3) Back on L, Close R to L, Fwd on L, -;
24 (Sissors Thru) Side on R, Close L to R, Thru on R, -;

25-32 BLENDING TO BFLY POS REPEAT MEAS 17-24 ending in SCP to do part C.

PART C

33-36 TURN TWO STEP; TURN TWO STEP; (HITCH 4 SCP) FWD, CLOSE, BACK, CLOSE; WALK, -, PICKUP, -;
33-34 Do 2 turning 2-steps LOD L, R, L, -; R, L, R, -end SCP fcg LOD;
35 (HITCH 4) FWD L, Close R to L, Back L, Close R to L;
36 Walk fwd L, -, Pickup R to CP, -; *Note (Second time thru on this meas walk 2 slow steps L, -, R, -; to SCP for ending

SEQUENCE: INTRO, A, B, C, A, B, C, ENDING.
ENDING:

1 - 4 FWD TWO STEP; FWD TWO STEP; TWIRL WITH LEFT HAND, -, 2, -; APART, -, POINT, -;
1-4 Do 2 fwd 2-steps down LOD L, R, L, -; R, L, R, -; M walk, -, 2, -(as W twirls, -, 2, -; under M's L & W's R joined hands) Step apart on L and at the same time change hands, -, Point R twd ptr, -;

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MONDAY WALTZ
DANCE BY: VAUGHN & JEAN PARRISH, 825 CHERRYVALE RD., BOULDER, COLO. 80303
RECORD: BELCO # B-246-A WHAT WILL I DO NEXT MONDAY
FOOTWORK: OPPOSITE, DIRECTIONS FOR MAN.

MEAS: INTRO
1 - 4 WAIT; WAIT; APART, POINT, -; TOG, TCH, -; (To CP M FCG Wall)

DANCE

1 - 4 BAL BACK, TCH, -; MANU R½; (R) TURN WALTZ; (R) TURN WALTZ; (TO CP M FCG WALL)
1 Step bk on M L twd COH, tch R to L, hold;
2 As M turns ½ RF RLOD step fwd on R, Step side on L, close R to L;
3 Step bk twd LOD on L, turn ½ RF COH step side R, close L to R;
4 Turn ½ RF LOD step fwd R, turn ½ RF twd wall step side L, close R to L;

5 - 8 BAL FWD, TCH, -; (L) TURN, SIDE, CLOSE; (L) TURN WALTZ; (L) TURN WALTZ; (END SCP FCG LOD)
5 Step fwd on M L twd wall, tch R to L, hold;
6 As M turns ½ L to face LOD step bk on R, side on L, close R to L;
7 Step Fwd L turn ½ LF COH, step side R turn ½ LF RLOD, close L to R;
8 Step bk twd LOD on R turn ½ LF twd wall, step side L turn ½ LF LOD, clo R to L;

9 -12 (SC FCG LOD) STEP, SWING, LIFT; FWD WALTZ; FWD WALTZ; FWD WALTZ;
9 Step fwd L, swing R fwd (keep toe near floor), lift body with L toe Slightly;
10 Waltz-fwd R, fwd L, close R to L;
11 Waltz-fwd L fwd R, close L to R:
12 Repeat meas 10;

13-16 REPEAT MEAS 9-12 (END IN BFLY M FCG WALL)

17-20 STEP, SWING, HOLD (LOD); STEP, SWING, HOLD (RLOD); TWIRL VINE; THRU, SIDE, CLOSE;
17 Turn to OP FCG LOD & step fwd on L, swing R twd LOD, hold; (option for style)
18 Turn to face RLOD in L OP & step fwd on R, swing L twd RLOD, hold; (change hands)
19 Turn to face ptr M vine LOD side L, bhd R, side L; (W RF twirl R, L, R;)
20 Step thru twd LOD on R, sd L, clo R to L; (end bfly M fcg wall)

21-24 REPEAT MEAS 17-20 (END BFLY M FCG WALL)

25-28 (OPEN) FWD WALTZ; FWD (FACE), SIDE, CLOSE; STEP, SWING, -; SPIN MANUEVER;
25 In OP, Waltz fwd down LOD L, fwd R, close L to R;
26 Step fwd LOD R & face ptr, step side L, close R to L; (To bfly M fcg wall)
27 Repeat action in meas 17;
28 As W does a spot LF spin, M manue to CP to face RLOD R, L, R;

29-32 (R) TURN WALTZ; (R) TURN WALTZ: TWIRL VINE; THRU, SIDE, CLOSE; (CP M FCG WALL)
29-30 Repeat action in meas. 3 & 4;;
31-32 Repeat action in meas. 19 & 20;;

DANCE GOES THRU THREE TIMES: ENDING WITH CHANGE HANDS & ACKNOWLEDGE ON LAST NOTE OF MUSIC

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KALOX BELCO LONGHORN RECORDS, INC.
2832 LIVE OAK DR., MESQUITE, TEXAS 75149

MARTHA ELLEN JENKINS
BELCO # B-257-A (Two-Step)
DANCE BY: C. O. & CHRIS GUEST
POSITION: OP FCG LOD for INTRO, momentary BFLY to start dance
FOOTWORK: Opposite directions for man.

MEAS INTRO

1 - 4 WAIT; WAIT; APART, -, POINT, -; TOGETHER, -, TCH, -(TO BFLY);
1-2 In OP wait 2 meas;;
3 Step apart L, -, point R twd L, -;
4 Step tog R, -, tch L to R, -(end momentarly bfly);

DANCE PART A

1 - 4 FACE, TO, FACE, -; BACK, TO, BACK, -; ROCK FWD, -, RECOVER, -; ROCK BACK, -, RECOVER, -;
1 In bfly pos step side L, close R to L, side L, -;
2 Releasing lead hands step thru on R (to slightly back to back pos), close L to R, step fwd R, -(end slightly back to back pos);
3 Blending to OP rock fwd L, -, Rec on R, -;
4 Rock back on L, -, Recover on R, -;
5 - 8 REPEAT MEAS 1-4
9 -12 (HITCH) FWD, CLOSE, BACK, -; BACK, CLOSE, FWD, -; VINE, 2, 3, 4; WALK, -, 2, -;
9 In OP step fwd L, clo R to L, back on L, -;
10 Step back on R, close L to R, fwd on R, -;
11 Blending to bfly pos vine 4 down LOD side on L, bhd on R (W XIB also), side on L, thru on R (end OP);
12 In OP walk fwd LOD L, -, R, -;
13-16 REPEAT MEAS 9-12

PART B

17-20 TURN SIDE, -, BACK, -; (HITCH 3) BACK, CLOSE, FWD, -; TURN SIDE, -, BACK, -; (HITCH 3) BACK, CLO, FWD, -;
17 Turn to side twd ptr on L, -, step back on R, -(Releasing M's R & W's L hands & at the same time join M's L & W's R hands to end L OP fcg RLOD);
18 In L OP fcg RLOD step bk on L, close R to L, fwd on L, -;
19 Turn to side twd ptr on R, -, step bk on L, -(Releasing M's L & W's R hands & at the same time join M's R & W's L hands to end OP fcg LOD);
20 In OP fcg LOD step bk on R, clo L to R, fwd on R, -;
21-24 STEP, CLOSE, STEP, -; WALK, -, 2, -; STEP, CLOSE, STEP, -; SIDE, _, CLOSE, -;
21 In OP do one two-step down LOD L, R, L, -;
22 Continue LOD OP walk 2 R, -, L, -;
23 Continue LOD OP do one 2 step R, L, R, -;
24 Turn to side to face ptr on L, -, clo R to L, -(End CP M fcg wall);
25-28 (BOX) SIDE, CLO, FWD, -; SIDE, CLO, BACK, -; (SISSORS) SIDE, CLO, CROSS, -; SIDE, CLO, CROSS, -;
25 In clo pos step side L, clo R to L, fwd on L, -;
26 Step side on R, clo L to R, step back on R, -;
27 Step side L, clo R to L, XLIF of R, -(W-XIF also);
28 Step side R, clo L to R, XRIF of L, -(W XIF also);
29-32 TURN TWO-STEP; TURN TWO-STEP; VINE APT, 2, 3, TCH; VINE TOGETHER, 2, 3, TCH (To Bfly);
29-30 In CP do 2 RF turning 2-steps L, R, L, -; R, L, R, -;
31 Vine apart (M twd coh W twd Wall) side L, XRIB of L (W XIB also), side L, tch R to L;
32 Vine tog (M twd wall W twd COH) side R, XLIB of R (W-XIB also), side R, tch L to R (end BFLY pos);

SEQUENCE: INTRO, A, B, A, B, ENDING.

ENDING

1 - 4 (SISSORS) SIDE, CLOSE, CROSS, -; SIDE, CLOSE, CROSS, -; TWIRL, -, 2, -; APART, -, POINT, -(ACK);
1-2 In BFLY pos do the same footwork as in meas 27-28;;
3 M step side on L, -, behind L on R, -(as W twirls under M's L & W's R joined hands R, -, L, -;);
4 Step side & slightly back on L, -, point R twd ptr, -(change hands & ACK);

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COTTON EYED JOE (A Fun Dance)
BELCO # B-257-B
DANCE BY: Melton& Sue Luttrell
POSITION: Two couples joined together in a TANDEM, one couple behind the other. Inside hands joined with partner, the two men L hands joined & the two ladies R hands joined.
FOOTWORK: Same throughout, starting both M & W's Left.

INTRO: In TANDEM POS wait 2 MEAS. (8 counts)

MEAS DANCE

1 - 4 HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP;

1 In tandem pos starting both M & W's L tch L heel fwd, brush L toe slightly across in front of R foot, continue LOD & slightly diag L do a step/close, step (L/R,L;);
2 Continue LOD tch R heel fwd, brush R toe slightly across in front of L foot, continue LOD & slightly diag. R do a step/close, step (R/L,R;);
3-4 REPEAT MEAS. 1-2;;

5 - 8 (FWD LOD) STEP/CLOSE, STEP, STEP/CLOSE, STEP; STEP/CLOSE, STEP, STEP/CLOSE, STEP; (AROUND) STEP/CLOSE, STEP, STEP/CLOSE, STEP; STEP/CLOSE, STEP, STEP/CLOSE, STEP;

5 Continue LOD in tandem pos do 2 fwd 2-steps L/R, L, R/L, R;
6 Repeat meas 5;
7 Lead couple release hands with partner M turn to his L (W to her R) (Do not release hands with the tandem couple) in a circle do 2 two-steps L/R, L, R/L, R;
8 The lead couple continue in the circle 2 more 2-steps L/R, L, R/L, R (to end up behind the couple they are with & join hands with partner to reform the tandem to start the dance over);

NOTE: When the lead couple circles away the traling couple does 4 fwd 2-steps L/R, L, R/L, R; L/R, L, R/L, R; To become the new lead couple.

DANCE GOES THRU NINE TIMES

ENDING: STEP/CLOSE, STAMP, STAMP, STAMP (IN PLACE);

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SOME OF THESE DAYS
(Easy level Cha Cha)
RECORD: BELCO # B-242-B
FOOTWORK: OPPOSITE THROUGHT. DIRECTIONS FOR M EXCEPT AS STATED.

DY PAT & LOUISE KIMBLEY
4426 ARAGON DR., SAN DIEGO, CALIF. 92115

MEAS: BASIC CUES: DESCRIPTIONS Rhythm Count 1,2,3/&,4;

INTRO:

1 Wait 3 LONG NOTES Fcg ptr & wall with M's L & W's R hands joined wait during 3 long pickup notes;

PART A

[illegible]WD - - - - - Fcg ptr & wall rock fwd L(W bk),bk R, bk L/cls R, bk L;
[illegible] - - - - - Back R (W fwd L), fwd L, fwd R/cls L, fwd R;
3 CROSS OVER - - - - - - XLIF (W XRIF) twd RLOD, rec R, in place L,R/L fcg ptr;
4 SPIN TO BFLY - - - - - Release hands & spin full turn left (W R) R,L,R/L,R;

5-6 BASIC FWD & BK - - - In bfly pos fcg wall repeat meas 1-2;
7 SIDECAR DIP - - - - - XLIF (W XRIB) twd RLOD, rec R, in place L,R/L fcg ptr;
8 BOTH SPIN LEFT - - - - Releasing hands spin 1¼ left (W3/4 L) R,L,R/L,R;

9 WALK 3 & LIFT - - - - -In OP move fwd LOD L,R,L, lift R knee XIF with R toe pointed down & turn slightly away from ptr;
10 WALK 3 & LIFT - - - - Move fwd LOD R,L,R, lift L knee XIF with L toe pointed down & turn slightly twd ptr;
11 AWAY 3 & TOUCH - - - - Releasing hands circle left (W R)L,R,L,touch R;
12 TOG 3 & TCH - - - - - -On around R,L,R, tch L & face ptr no hands joined;

13 ROCK & TURN (W CHASE) Fwd L, M pivot ½ right fwd R,L/R,L (W behind M);
14 ROCK TURN & CHASE - - Fwd R, pivot ½ left (W ½ R) fwd L,R/L,R (M behind W);
15 ROCK & TURN (W CHASE) Fwd L, pivot ½ right (W ½ L) fwd R,L/R,L (W behind M);
16 ROCK & TURN (W BKWD) - Fwd R (W FWD L),pivot ½ left stepping fwd L (W BK R),Fwd R/cls L, fwd R (W bk L/cls R, bk L) fcg ptr;

PART B

17 WALK 3 & LIFT - - - - In OP fcg LOD repeat meas 9;
18 WALK 3 & LIFT - - - - Repeat meas 10 & end fcg ptr & wall;
19 BACK APART - - - - - - Releasing hands move apt L,R,L, tch R & snap fingers;
*20 TOG & TCH - - - - - - -Fwd R,L,R,tch L & end in Bfly pos fcg wall;

21 VINE 3 & TOUCH - - - - Move LOD side L, XRIB (W XLIB),side L, touch R;
22 VINE (W WRAP) - - - - -Move RLOD side R, XLIB, side R, tch L (W wrap LF) face LOD;
23 WHEEL LEFT - - - - - - In wrap pos wheel bkwd (W fwd) L,R,L, touch R;
24 BK & FACE (W unwrap) - Back R,L,R (W unwrap RF) end in Bfly fcg wall,-;

25 BASIC FWD - - - - - - -In Bfly rock fwd L (W bk R), bk R, bk L/cls R, bk L;
26 AND BACK - - - - - - - Back R (W fwd L), fwd L, fwd R/cls L, fwd R;
27 SIDECAR DIP - - - - - -XLIF (W XRIB) twd RLOD, back R, in place L/R, L in Bfly;
28 BOTH SPIN LEFT - - - - Releasing hands both spin full turn left & end in Bfly fcg wall R,L,R/L,R;

29 TWISTY VINE 8 - - - - In Bfly move LOD side L, XRIB (W XLIF), side L, XRIF (W XLIB);
30 side L, XRIB (W XLIF), side L, XRIF (W XLIB);
31 WALK 4 (W TWIRL)- - - Release M's R & W's L hands & walk fwd LOD L,-,R,-; Fwd L,-,
32 R,- (W twirls right in 4 steps) end fcg ptr;

ENDING
1 SIDE BHD (W twirl)- - -M's L & W's R hands joined move LOD side L,-,XRIB,-(W twirls right in two steps);
2 APART & POINT - - - - -Step Bkwd apt on L shifting to M's R & W's L hands,-, point R twd ptr ,-;

SEQUENCE: INTRO,A,B,A,B,ENDING.
* If desired as a mixer, M go fwd to next W on his right in meas 20.

NORMA LOVES ME — DANCE BY BUD & SHIRLEY PARROTT
RECORD: BELCO # B-242-A — 1008 E. 31ST. AVE.,ALBANY, OREGAN 97321
POSITION: INTRO: OP FCG LOD: DIRECTIONS FOR M - W OPPOSITE

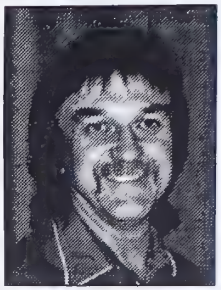
MEAS.	CUES	DESCRIPTION
	INTRO	
1 - 2	WAIT; WAIT; - - - - - - - - - - - - - -	in OP fcg LOD wait 2 meas
3 - 4	APART, -, POINT, -; TOG, -, TCH, -; - - -	Standard ACK to SCP fcg LOD.
	PART A	
1 - 2	TWO FWD TWO STEPS;; - -- - - - - - - -	In SCP fcg LOD do 2 fwd 2-steps blend M fcg wall;;
3 - 4	VINE 4; PIVOT, -, 2, -; - - - - - - - - -	In CP do a 4 count g-vine side L, bhd R, (W XIB) side L, in front R (WXIF); Do a slow cpl RF pivot L, -, R, -; end M fcg wall
5 - 6	TWO TURNING TWO STEPS;; - - - - - - -	In CP do 2 RF turning 2-steps
7 - 8	TWIRL, -, 2, -; WALK, -, 2, -; - - - - - -	M fcg wall step side L, -, bhd R, -; (W twirl, -, 2, -; RF under M's L & W's R hands) to SCP fcg LOD
9 -16	REPEAT MEAS 1-8. EXCEPT END IN BTFLY, M FCG WALL.	
	PART B	
17	(SANDSTEP) TOE, HEEL, CROSS, -; - - - - -	In BTFLY pos (Swivel)point L toe to R instep, pont L heel to R instep, cross L over R, -;
18	TOE, HEEL, CROSS, -; - - - - - - - - - -	-Point R toe to L instep, point R heel to L instep, cross R over L, -; end BTFLY pos M fcg wall.
19-20	VINE 4; WALK, -, 2, -; - - - - - - - - - -	-Do a 4 count g-vine side L, bhd R (WXIB), side L, thru R; blend to OP walk, -, 2, - LOD; end btfly M fcg wall.
21-24	REPEAT MEAS 17-20 EXCEPT IN MEAS 24 PICKUP TO CP M FCG LOD	
	PART C	
25-26	TWO FWD TWO STEPS;; - - - - - - - - - -	-In CP do 2 fwd 2-steps;;
27-28	HITCH 4; WALK, -, 2, -; - - - - - - - - -	Fwd L, clo R, bk L, clo R; walk L, -, R, -;
29-30	(PROG. SCISS) SIDE, CLOSE, CROSS, -; - - SIDE, CLOSE, CROSS, -;	Step side L, close R, cross L (XIF) (WXIB) to SCAR, -; step side R, close L, cross R (XIF) (WXIB) to BJO, -;
31-32	TWIRL, -, 2, -; WALK, -, 2, -; - - - - - - -	Walk fwd L, -, R, -; (W twirl RF under M's L & W's R hands R, -, L, -;) Walk L, -, R, -; to SCP fcg LOD, last time thru end BTFLY fcg wall.
	ENDING	
1 - 2	TOE, HELL, CROSS; TOE, HEEL, CROSS; - -	-Repeat meas 17-18 of part B;;
3 - 4	VINE (W TWIRL), -, 2, -; APT, -, POINT, -;	Side L, -, bhd R, -(W twirl RF R, -, L, -;); Step bk L, -, point R twd ptr, -;

SEQUENCE: A B C A B C ENDING.

PRODUCED BY
KALOX BELCO LONGHORN RECORDS, INC.
2832 LIVE OAK DR.,MESQUITE, TEXAS 75149

AUSSIE TEMPOS

Designed by Peter Schultz



Nev McLachlan
P.O. Box 248
Buderim
Queensland 4556
Australia
61-7-5445-1238

A 1004 "WHAT A DAY FOR A DAYDREAM"

OPENER/CLOSER
SIDES FACE GRAND SQUARE
What a day for a daydream
What a day for a daydreaming boy
And I'm lost in a daydream
Been dreaming bout my bundle of joy
Gents star by the right, one time around that ring go
your corner Allemande Left and Promenade Home
And you can be sure that if you're feeling right
A daydream will last along into the night

FIGURE
Heads (Sides) Rollaway and then Square Thru,
Four hands that way till you meet the Side (Head) two
Touch 1/4 and Scoot Back
Make that wave, Centers Trade and Swing Thru I say
Centers Run, Ferris Wheel, the boys go
Pass Thru, Swing the corner, Promenade home
And you can be sure that if you're feeling right
A daydream will last along into the night

ALTERNATE FIGURE
Heads (Sides) Square Thru four hands today
Around that corner Dosido that way
Touch 1/4 and Scoot Back
Make that wave, Centers Trade and Swing Thru I say
Centers Run, Ferris Wheel, the girls go
Pass Thru, Swing the corner, Promenade home
And you can be sure that if you're feeling right
A daydream will last along into the night

MIDDLE BREAK (MUSICAL BREAK)
SIDES FACE GRAND SQUARE (The Whistler)

TAG: Swing (The Whistler)

OWNERS/PRODUCERS
Steve & Susan Turner • 42 Downey Dr., Manning, Western Australia 6152 • Phone: 61-8-9450-5316 • Fax: 61-8-9450-5346

PAPER ROSES

CALLER: NATE BLISS, P.O. BOX 36, RIALTOM CA. 92376
MUSIC: THE BLUE STAR RHYTHMAIRES
RECORD: BLUE STAR # 1987

INTRO: BREAK: ENDING:

JOIN YOUR HANDS AND CIRCLE TO THE LEFT NOW
LEFT ALLEMANDE AND THEN GO FORWARD TWO
THE BOYS STAR BY THE RIGHT HAND, GO STRAIGHT ACROSS THAT RING
LEFT ALLEMANDE THEN WEAVE AROUND THAT RING
PAPER ROSES, PAPER ROSES ....
DO SA DO THEN PROMENADE YOU SEE
BUT THEY'RE ONLY IMITATION
LIKE YOUR IMITATION LOVE FOR ME

FIGURE:

FOUR LADIES (BOYS) PROMENADE AROUND THE INSIDE RING
GET BACK THERE AND SWING YOUR MAN AROUND
HEAD TWO WITH A CURLIQUE AND THEN THE GIRLS RUN
YOU TURN THRU AND SPLIT THE OUTSIDE TWO (MAKE A LINE)
GO FORWARD UP AND BACK CURLIQUE RIGHT AFTER THAT
BOYS RUN AND SWING THE CORNER, PROMENADE
PAPER ROSES, PAPER ROSES....
ARE LIKE YOUR IMITATION LOVE FOR ME.

CRYING ON MYS SHOULDER

DANCE COMPOSED BY ANDY ANDRUS
CALLER: MARSHALL FLIPPO
MUSIC: THE BLUE STAR RHYTHMAIRES
RECORD: BLUE STAR # 1968

INTRO: BREAK,ENDING:

WHY DON'T YOU WALK AROUND THAT CORNER, SEESAW YOUR OWN
JOIN HANDS AND CIRCLE TO THE LEFT AROUND YOU ROAM
YOU CIRCLE LEFT AROUND THEN LEFT ALLEMANDE
NOW WEAVE THE RING AROUND TILL YOU MEET AGAIN
WHEN YOU MEET YOU DO SI DO ONE TIME AROUND
LEFT ALLEMANDE AND THEN YOU PROMENADE ON DOWN
YOUR CRYING ON MY SHOULDER FOR SOMEBODY ELSE
AND MY HEART IS CRYING FOR YOU.

FIGURE:

WHY THOSE HEAD TWO YOU PASS THRU, SEPARATE GO ROUND TWO
MAKE A LINE GO FORWARD UP AND BACK
NOW STAR THRU, THEN CENTER TWO SQUARE THRU THREE QUARTERS ROUND
CENTERS IN AND CAST OFF THREE QUARTERS ROUND THAT TOWN
SLICE THRU, THEN CENTER TWO SQUARE THRU THREE QUARTERS TO
YOU'LL SWING THAT CORNER AND SHE'LL PROMENADE WITH YOU
YOUR CRYING ON MY SHOULDER FOR SOMEBODY ELSE
AND MY HEART IS CRYING FOR YOU.

SWEET GEORGIA BROWN

CALLER: BOB RUST
MUSIC BY: THE FONTANA RAMBLERS
RECORD: BLUE STAR 1960

INTRO: BREAK: ENDING:

FOUR LITTLE LADIES PROMENADE, ONE TIME YOU GO
GET ON BACK AND SWING, THAT PRETTY LITTLE BOY YOU KNOW
JOIN HANDS AND CIRCLE LEFT GO WALKING ROUND THE LAND
LEFT ALLEMANDE THAT CORNER, GRAND RIGHT AND LEFT YOU GO
GRAND RIGHT AND LEFT YOU GO, WHEN YOU MEET YOUR MAID
DO SI DO ITS BACK TO BACK, THEN YOU PROMENADE
PROMENADE GO WALKING ROUND, TAKE THAT LADY RIGHT UP TOWN
WALK AND TALK WITH A PRETTY LITTLE GIRL NAMED SWEET GEORGIA BROWN

FIGURE: (TWICE HEADS, TWICE SIDES)

FIRST AND THIRD YOU PROMEANDE, HALF WAY AROUND
INTO THE MIDDLE AND SQUARE THRU, FOUR HANDS AROUND
PULL EM THRU GO RIGHT AND LEFT THRU WITH THE OUTSIDE TWO SO GRAND
DIVE THRU PASS THRU, LEFT ALLEMANDE
GRAND OLE RIGHT AND LEFT, GO WALKING THAT OLE RING
DO SA DO YOUR OWN, AND THE CORNER LADY SWING
SWING THAT LADY, PROMENADE, GO TWO BY TWO THAT WAY
WALK AND TALK WITH A PRETTY LITTLE GIRL NAMED SWEET GEORGIA BROWN

TIE A YELLOW RIBBON ROUND THE OLD OAK TREE

CALLER: BOB FISK
MUSIC BY: THE BLUE STAR RHYTHMAIRES
RECORD: BLUE STAR # 1947

INTRO: BREAK: ENDING:

CIRCLE LEFT
I'VE DONE MY TIME I'M COMING HOME
LEFT ALLEMANDE NOW TURN THRU YOU KNOW
YOUR CORNER SLIDE THRU, YOU CIRCLE LEFT YOU KNOW
YOU CIRCLE LEFT AND ROLLAWAY AND WEAVE THE RING YOU GO
OH TIE A YELLOW RIBBON ROUND THE OLD OAK TREE
DO SI DO FOR ME, PROMENADE YOU SEE
IF I SEE A YELLOW RIBBON ROUND THE OLD OAK TREE
WELL I KNOW YOU STILL WANT ME

FIGURE:

HEADS PROMENADE HALF WAY YOU GO
DOWN THE MIDDLE AND GIRLIE YOU KNOW (BOYS RUN)
SWING THRU AND THEN BOYS RUN RIGHT AGAIN
OH YOU WHEEL AND DEAL, RIGHT AND LEFT THRU AND TURN THIS GIRL MY FRIEND
OH PASS THRU AND TRADE BY AND SWING THE CORNER MAID
LEFT ALLEMANDE, YOU PROMENADE
IF I SEE A YELLOW RIBBON ROUND THE OLD OAK TREE
WELL I KNOW YOU STILL WANT ME

NIGHT TRAIN

Composers: Don & Pete Hickman, 3616 Sunlite, Amarillo, Texas 79109
Record: BELCO "Night Train"
Position: Open for Intro; SCP for start of dance.
Footwork: Opposite throughout, directions for man, W does counterpart except where indicated.

INTRODUCTION

Meas

1- 4 WAIT; WAIT; APART, —, POINT, —; TOGETHER, —, TOUCH, —;
Wait 2 meas; Step apart on L, —, point R toe twd partner, —; step tog on R, —, tch L to R assuming SCP.

PART A

1- 4 (2 STEP) STEP, CLOSE, STEP —; STEP, CLOSE, STEP, —; SIDE, CLOSE, THRU, —; SIDE, CLOSE, THRU, —;
In SCP do two fwd two steps, L, R, L, —; R, L, R, —; turning to face partner on last hold ct; Step side L in LOD, close R to L, close L thru to RLOD (W also XIF) blending to L OPos, —; step side R in RLOD turning to face partner, close L to R blending to open pos, cross R thru to LOD (W XIF) ending in SCP.

5- 8 (2 STEP) STEP, CLOSE STEP, —; STEP, CLOSE, STEP, —; DOUBLE HITCH) FWD, CLOSE, BK, —; BK, CLOSE, FWD, —;
In SCP do two fwd two steps L, R, L, —; R, L, R, —; step fwd on L, close R to L, step back on L, —; step bk on R, close L to R, step fwd on R, —;

9-12 (VINE APART) SIDE, BEHIND, SIDE, TCH; (VINE TOG) SIDE, BEHIND, SIDE, TCH; (VINE TWIRL) SIDE, BEHIND, SIDE, TCH; (VINE TWIRL BACK) SIDE, BEHIND, SIDE, TCH;
Step side L to COH (W twd wall), XIB R, side L, tch R to L (clap hands); step side R twd wall, XIB L, side R turning ¼ R face to face partner and wall assuming Bfly pos, tch L to R: M vine in LOD side, behind XIB R, side L, tch R to L (W RF twirl under M L W's R joined hands R, L, R, tch L to R); M vine RLOD side R, XIB L, side R, tch L to R (W L face twirl in RLOD back under same joined hands) assuming momentary Bfly pos M facing wall;

PART B

13-16 (ROLL) STEP/STEP, STEP, STEP/STEP, STEP; ROCK BACK, RECOVER, STEP/STEP, STEP; (TURN) STEP/STEP, STEP, ROCK BACK, RECOVER; SIDE, —, CLOSE (DRAW), —;
Swinging trailing hands thru do ¾ roll (M LF and W RF) in LOD with 2 quick two-steps M L/R, L, R/L, R ending in L open pos both facing RLOD; rock back on L, recover on R, do 1 quick two-step L/R, L, in RLOD still in L open pos; do 1 quick two-step solo turn ½ L face (W RF) to assume open pos facing LOD, rock back on L in RLOD, recover on R; step side LOD on L turning to face partner in Bfly pos M facing wall, hold 1 ct, close (draw) R to L, hold 1 ct;

17-20 (ROLL) STEP/STEP, STEP, STEP/STEP, STEP; ROCK BACK, RECOVER, STEP/STEP, STEP; (TURN) STEP/STEP, STEP, ROCK BACK, RECOVER, SIDE, —, CLOSE (DRAW), —;
Repeat action of meas 13-16 ending in Bfly pos man facing wall.

21-24 (TURN) STEP/STEP, STEP, LUNGE, RECOVER; (TURN) STEP/STEP, STEP, LUNGE, RECOVER; SIDE STEP/STEP, STEP, SIDE STEP/STEP, STEP; SIDE, —, CLOSE (DRAW), —;
Turning ¼ LF (W RF) to face LOD do 1 quick two-step L/R, L ending in open pos, lunge fwd in LOD on R swinging trailing hands fwd thru to LOD, recover on L turning ¼ RF to face partner and wall in momentary Bfly pos; do 1 Quick two-step R/L, R turning ¼ RF to face RLOD ending in L open pos, lunge fwd in RLOD on L swinging M's L W's R joined hands in RLOD, recover on R turning ¼ LF to face partner and wall in Bfly pos; step side L in LOD/close R to L, step in place L, step side R in RLOD/close L to R, step in place R; step side L in LOD, hold 1 ct, close R to L, hold 1 ct blending to SCP to begin over with part A.

NOTE: Dance goes thru three times except on measure 24 of third time thru STEP APART, —, ACK, —. Step to COH on L, hold 1 ct, ack, hold 1 ct for tag.

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HOW ABOUT THAT

Dance By: Charlie & Bettye Procter, 8703 Tonawanda Dr., Dallas, Texas
Footwork: Opposite — steps described for M
Starting Pos.: Intro—Open facing (M facing diag. LOD & Wall)
Dance — Cp M facing LOD

INTRO

Meas

3 Pick Up Notes Plus

1- 4 WAIT; WAIT; APT, —, POINT, —; TOG (TO CP), —, TCH, —; INTRO IS STANDARD)
Step apt L, —, point R twd ptr, —; step tog R (turning to CP), —, tch L to R, —; to end facing LOD

DANCE

PART A

1- 4 WALK, —, 2, —; (HALF BOX) SIDE, CLOSE, FWD, —; TURN, —, SIDE, CLOSE; PIVOT, —, 2, —;
1. In CP facing LOD step fwd slow L, —, R, —;
2. Step side L (to COH) close R to L, step fwd (LOD) L, —;
3. Stepping on R, turn ¼ RF to face wall, —, continuing RF turn, turn ¼ more to face RLOD stepping L, close R;
4. Stepping BKWD lead W into ¾ RF couple pivot stepping L, —, R, —; (pivot continuous in meas 5)

5- 8 (PIVOT CONTINUES) 3, —, STEP BACK, —; SIDE, CLOSE, TURN (TO SEMI CP), —; FWD, —, FWD, CLOSE; WALK, —, 2, —;
5. (Continue Pivot) L, —, step back (to COH) on R, —;
6. Step side (twd LOD) L, close R to L, (at this point you leave CP for the first time in the dance) turning to semi CP step fwd LOD L, —;
7. Fwd LOD R, —, fwd L, close R;
8. Slow L, —, R, —; to end in semi CP facing LOD

9-12 WALK, —, 2, —; (HALF BOX) SIDE, CLOSE, FWD, —; TURN, —, SIDE, CLOSE; PIVOT, —, 2, —;
On first beat sweep W into CP (M facing LOD) and repeat meas 1-4

13-16 (PIVOT CONTINUES, 3, —, STEP BACK, —; SIDE, CLOSE, TURN (TO SEMI CP), —; FWD, —, FWD, CLOSE; WALK, —, 2, —;
Repeat meas. 5-8.

17-20 FWD, TCH, BACK/2, 3; —, ROCK BACK, RECOVER, FWD, REACH; VINE, 2, 3, 4; WALK, —, 2, —;
17. (Small steps) step fwd L, tch R instep to L heel, step back R/L, R;
18. Rock back on L, recover R, step fwd LOD L, take longer reaching step R; (to end in CP M back to COH)
19. Starting L foot vine down LOD L, R (XIB M and W), L, R (XIF M & W);
20. Turning to semi CP slow walk down LOD L, —, R, —;

21-24 FWD, TCH, BACK/2, 3; ROCK BACK, RECOVER, FWD, REACH; (BOX) SIDE, CLOSE, FWD, —; SIDE, CLOSE, BACK, —;
21. Repeat meas 17
22. Repeat meas 18
23. Facing wall in CP do box step, side L, close R to L, fwd L, —;
24. (Complete Box) side R, close L to R, back R, —;

25-28 (BLENDING TO SEMI CP) (FWD TWO STEP) STEP, CLOSE, STEP, —; STEP, CLOSE, STEP, —; SIDE, CLOSE, SIDE, CLOSE; (SCISSORS) SIDE, CLOSE, CROSS, —;
25. In semi-CP (traveling LOD do fwd 2 step) L, close R, L, —;
26. Fwd 2 step R, close L, R, —;
27. Blending to CP (M facing wall) step side L, close R, side L, close R;
28. Step side L, close R, cross L (XIF M and W) to L-open pos facing RLOD

29-32 VINE, 2, 3, —; VINE, 2, 3, —; ROCK FWD, RECOVER, BACK, RECOVER; (SCISSORS) SIDE, CLOSE, CROSS, —;
29. From L-open pos blending back to face ptr (keep M's L and W's R hand joined and just touching other hands) do a 3 count vine traveling RLOD stepping R, L (XIB M and W), R, —;
30. Swing joined M's L and W's R hand through and turning BK to BK continue to travel RLOD and do another 3 count vine stepping L, R (both XIB) L, —;
31. Returning to L-open pos M's L and W's R hand still joined (and facing RLOD) rock fwd R, recover L, rock back R, recover L;
32. Turning to face ptr step side R, close L to R, cross R (both XIF) to semi CP. On first beat of A part sweep W in front to repeat dance.

SEQUENCE A, B, A, B, Ending
ENDING At end of second time through B part leave W in semi-CP and do:

(TWO STEP) STEP, CLOSE, STEP, —; (TWO STEP) STEP, CLOSE, STEP, —; (SLOW) TWIRL, —, 2, —; 3, —, ACK, —;
In semi CP traveling LOD do two fwd 2 steps stepping L, R, L, —; R, L, R, —; slow RF twirl (under joined M's L, W's R hand) L, —, R, —; L, —, bow, —;


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Don Byas
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THREE LITTLE WORDS
LULLABY OF THE LEAVES
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BATTLE OF THE SAXES

BATTLE OF THE SAXES. **Coleman Hawkins & His Sax Ensemble with Don Byas**
LULLABY OF THE LEAVES . . . . **Corky Corcoran & His Orch.**
THREE LITTLE WORDS **Coleman Hawkins & His Sax Ensemble with Don Byas**
EASY TO LOVE . . . . . **Babe Russin & His Orch.**

For those who have already enjoyed the variety of glittering performances to be heard on EmArcy MG26026 (Holiday In Sax) this new collection of jazz gems will come as an eagerly-awaited encore. The men in "Battle Of The Saxes" are mostly tenor saxophonists.

who of course was the virtual
xophone, and who has won more
and *Esquire* awards than he can
e mantelpiece, leads the orchestra
four tunes: *Battle Of The Saxes*,
. (The same group, by the way,
Side Of The Street on MG26026.)
Don Byas, also on tenor sax; Tab
larry Carney on baritone, plus
e piano, Al Lucas on bass, and
musician, the late and beloved
ums. Tab Smith wrote skeleton
arrangements for this session, but the dominant note is that of free-swinging, highly individual solo work. This group was assembled May 24, 1944.

ABOUT THIS RECORDING

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The next tracks are all previously unreleased performances *(Lullaby Of The Leaves* and *Easy To Love). Lullaby Of The Leaves* is played by the same personnel heard on *Minor Blues* in the "Alto Altitude" LP and on *You Know It* in the "Holiday In Sax" collection. Corky Corcoran, the leader, has played tenor sax off and on with the Harry James orchestra for almost 15 years. With him here are Willie Smith on alto, Emmett Berry on trumpet, Dodo Marmarosa on piano, Allan Reuss on guitar, Ed Mihelich on bass and Nick Fatool on drums. The session took place in Hollywood May 15, 1945. After Reuss' mood-setting introduction, Corky comes in for one of his best solos ever simple, tasteful and unpretentious, with a warm, mellow tone. Dodo and Emmett also have solos before Corky returns to take it out in a clearly Hawkins-influenced manner.

Babe Russin, like Coleman Hawkins, has been on the scene a long while, but has never failed to progress with the times, and is now rated as one of the leading tenor sax men on the west coast. Featured frequently with the Dorseys, Benny Goodman and Red Nichols, he was seen in the jam session sequence of the *Glenn Miller Story* movie. He recorded *Easy To Love* in Hollywood March 8, 1946, with the excellent rhythmic support of Tommy Todd at the keyboard, Al Hendrickson, guitar (Al has a solo here, too), Jud De Naut on bass and Jackie Mills on drums.

So there you have it—tenor men and a couple of dozen other great stars of the '40s, in a set of solos that will help to remind you what fruitful, frenetic days those were in the world of jazz recording.

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ED 2307

Sylvia SYMS SINGS

DECCA RECORDS
EXTENDED PLAY '45'
H I-F I

PART 3



ORCHESTRA CONDUCTED BY
RALPH BURNS

I DON'T WANT TO CRY ANYMORE
HONEY IN THE HONEYCOMB
I'M SO HAPPY I COULD CRY
DOWN WITH LOVE

ED 2307
EXTENDED PLAY 45

Sylvia SYMS SINGS

Part 3



With Orchestra directed by Ralph Burns

IT IS THE LITERAL TRUTH that Sylvia Syms sang before she spoke; her mother assured her that she sang before she was even house-broken. A native New Yorker, she made her first solo appearance at the age of eight when she sang four bars in a school performance. "At that time," says the well-rounded Sylvia, "I was an elf or a little sprite. There have been some changes since then." Her singing was always a problem to her music teachers. "My voice," continues Sylvia, "was too deep for the girls' side, too gone for the boys'. No one could be sure of me—so I usually wound up singing solo. At Washington Irving High I actively joined the glee club; but my voice was still too low to make the girls' department. Consequently, more solos."

It was inevitable that Sylvia should meet other musicians and entertainers. They liked her; they liked her voice and her personality; they were glad to have her around. "One night while on the town with a gang, we stopped at a place called Kelly's Stables. Someone asked me if I would sing. I would—and did—and got my first job... Since that time, I guess I have sung just about everything: 'Hatikvoh' in a synagogue, 'Panis Angelicus' in a school chapel, be-bop in joints like The Royal Roost, and Gay Nineties songs in 'Diamond Lil', a show in which I appeared with Mae West one year on Broadway and six months on tour.

Sylvia has done a lot of other singing with a lot of other people. She was in "Dream Girl" with Judy Holliday and in "Rain" with Laurence Tibbet and Jean Parker. In the City Center production of "South Pacific" she was given the important role of Bloody Mary. She has also done a great deal of character acting, acting being her second love. Her varied talents even include writing—she authored children's stories during a period of illness when she temporarily retired.

In these recordings Sylvia Syms displays the wide range of her repertoire as well as the scope of her vocal chords. The "Black Orchid," as she is often called, sings in a beautifully direct manner, scorning to use the conventional tricks, letting her voice take the air with effortless charm. A jazz singer, she is also a performer who can sing ballads and show tunes with the same skill that she puts into her lusty jump songs. "She has captured," concluded *BILLBOARD*, "the sincerity, poignancy, and artistry of the thrush."

Selections Include:

I DON'T WANT TO CRY ANYMORE
Victor Schertzinger

HONEY IN THE HONEYCOMB
Vernon Duke-John Latouche

I'M SO HAPPY I COULD CRY
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All of his fans remember the recordings Art Tatum made some years ago with a trio that included the inimitable singing bass of Slam Stewart; today the hard-to-find old disks are collectors' items.

But now the master has brought back Slam Stewart, along with guitarist Everett Barksdale, and the trio's wonderfully refreshing jazz sound is available once more for all to hear – this time with the added sparkle of modern recording techniques.

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25290

"OLD MAN RIVER"

Dance By: Bruce Welsh
New Orleans, La.

BREAK:

Four ladies chain that ring
Turn with that girl and then
Join all your hands and
You circle left around that land
Four ladies roll away
Circle left around that way
Four ladies roll away
Go weavin' round that ring
Ol' Man River
He just keeps rollin'
Do-sa-doin'
It's home you're goin'
Ol' Man River
Just keeps rollin' along

FIGURE:

Head two will square thru
Four hands around you do
When you meet that corner girl
Do-sa-do that corner Sue
Swing thru and then
Girls fold behind that man
Peel off and then
Wheel and deal to face that two
Slide thru and square thru
Three quarters round and swing
Swing corner girl around
Promenade 'em round the ring
Ol' Man River
Just keeps rollin' along

SEQUENCE:

Break, Fig. twice for heads, Break, Fig. twice for sides, Break

WW 131 - "MERRY GO ROUND OF LOVE"
a WAGON WHEEL RECORD
by DON FRANKLIN and the WAGON-MASTERS

Opener - Middle Break - Ending

Circle left on the merry go round,
The merry go round of love,
Round and round on the merry go round,
Finding true love sure is tough,
Walk around that corner girl, and se saw your own,
Men star by the right, and turn it one time around,
Allemande left your corner, do-sa-do your own,
Left Allemande promenade your own,
Some people falling off, Some getting lost,
Some getting ready to jump,
Here we go round the merry go round,
The merry go round of love.

Figure (Twice for heads, twice for sides)

One and three you flutter wheel, around the ring you go,
Sweep one quarter pass thru, right and left thru you know,
Do-sa-do and one time around, swing thru two by two,
And boys run to the right, Half tag, trade, roll and swing,
Your corner lady around,
Allemande left your corner, Promenade the one you found,
Some people falling off, Some getting lost,
Some getting ready to jump,
Here we go round the merry go round,
The merry go round of love.

WW 607 - "DARLIN RAISE THE SHADE"
a WAGON WHEEL RECORD
by KEN BOWER and the WAGON-MASTERS

INTRO-BREAK-ENDING

Circle left; Darlin raise the shade and let that sunshine in,
I want to see all of your beauty,
Walk around that corner girl, see-saw your baby-
Men star right around and maybe,
Left allemande you know,
Come home and do-sa-do, left allemande and promenade
Get up and raise the shade, hold me a little closer baby,
We've been in darkness much too long.

FIGURE (Twice for heads, twice for sides)

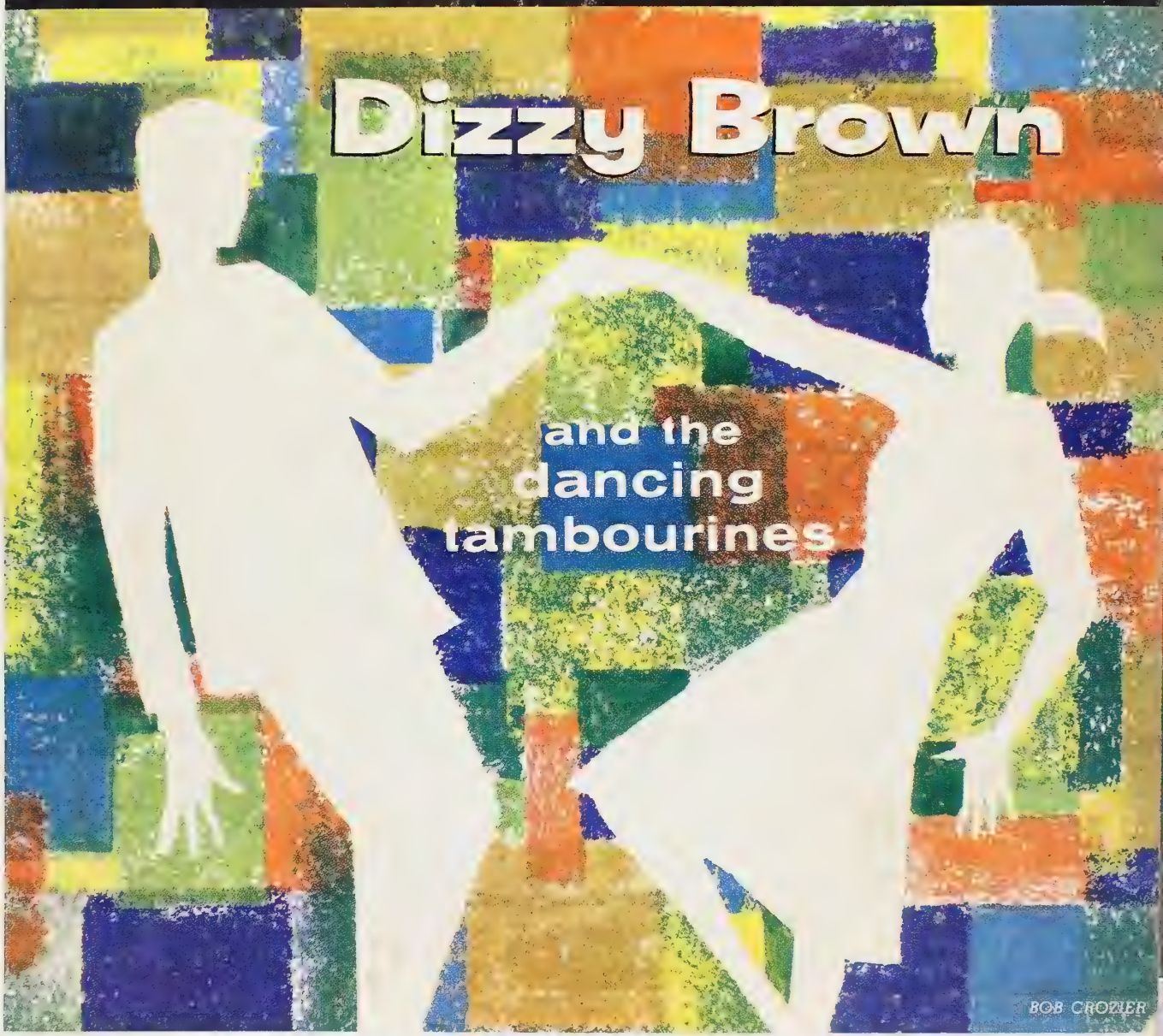
Couples one and three (two and four) go right and left thru,
And couples two and four (one and three) pass thru, partner trade,
One quarter more, box the gnat, roll on by and corner swing,
Left allemande and weave the ring now, do-sa-do and promenade,
Get up and raise the shade, hold me a little closer baby,
We've been in darkness much too long.

Tune suggested by Ross and Dotty White

AM I BLUE CECELIA GEORGIA ON MY MIND JADA

ABC-PARAMOUNT EP-10

45 R.P.M. EXTENDED PLAY



ED 2553

DECCA

EXTENDED PLAY '45'

HIGH FIDELITY

SONGS FOR SALE

ROBERTA SHERWOOD

with Orchestra Directed by Jack Pleis

Avalon

Who Did You Fool After All

Cheatin' On Me

Just In Time



PRINTED IN U.S.A.

It took Roberta Sherwood some fifteen years to become a star—but when the time came she did it with unprecedented universal acclaim. Overnight this charming 43 year old mother of three became the most talked-about figure in show business. Columnists and critics all over the country sang the praises of the "new" vocal sensation. The famous Copacabana in New York bestowed upon her the coveted "Copa Bonnet", *Life Magazine* ran a six-column illustrated story on her, Edward R. Murrow invited her to appear on his "Person To Person" television show, and she has earned the highest admiration and praise of entertainers as well as countless audiences from coast to coast.

Once, and not too long ago, a $150 per week singer in Florida, Roberta Sherwood is now breaking all-time records in the finest night clubs throughout the country, making numerous television appearances, and generally "bringing down the house" wherever she performs. Decca first presented her in an exciting album entitled "Introducing Robert Sherwood" (ED 2407). Another album, including highlights from her smash night club appearances, is appropriately labelled "Show Stoppers" (ED 2473). These preceding albums have been received with such overwhelming enthusiasm that the present one was inevitable.

Here is Roberta Sherwood, her magnificent versatility and captivating charm, in an album which becomes a perfect showcase for a voice and style that is instantly recognizable. Here is a collection of fine old standards, given the extraordinarily delightful treatment and interpretation that is unmistakably Roberta Sherwood. Jack Pleis and the orchestra supply the unusually fine background, and the songs take on new brilliance and irresistable vitality.

If you've enjoyed this recording . . . you're sure to like these other great Extended Play albums:

SHOW STOPPERS • ROBERTA SHERWOOD • A Woman Ages Quicker Than A Man • You're Nobody 'Til Somebody Loves You • After You've Gone • Marianina **ED 2473**

ROBERTA SHERWOOD • I Got Lost In His Arms • I Hadn't Anyone Till You • In A Strange Pair Of Arms • Cry Me A River **ED 2407**

WHAT IS THIS THING CALLED LOVE? • PAT KIRBY • What Is This Thing Called Love • The Gentleman Obviously Doesn't Believe • Lover Man • In Love In Vain **ED 2476**

JERRY LEWIS JUST SINGS • Come Rain Or Come Shine • Shine On Your Shoes • How Long Has This Been Going On • Get Happy **ED 2455**

ED 2553
EXTENDED PLAY 45

SONGS FOR SALE

ROBERTA SHERWOOD

With Orchestra Directed by Jack Pleis

SELECTIONS INCLUDE:

AVALON Vincent Rose-Al Jolson-B. G. DeSylva

WHO DID YOU FOOL AFTER ALL Gus Van-Johnny Black-Joe Schenck

CHEATIN' ON ME Lew Pollack-Jack Yellen

JUST IN TIME Jule Styne-Betty Comden-Adolph Green
From Musical Production "Bells Are Ringing"

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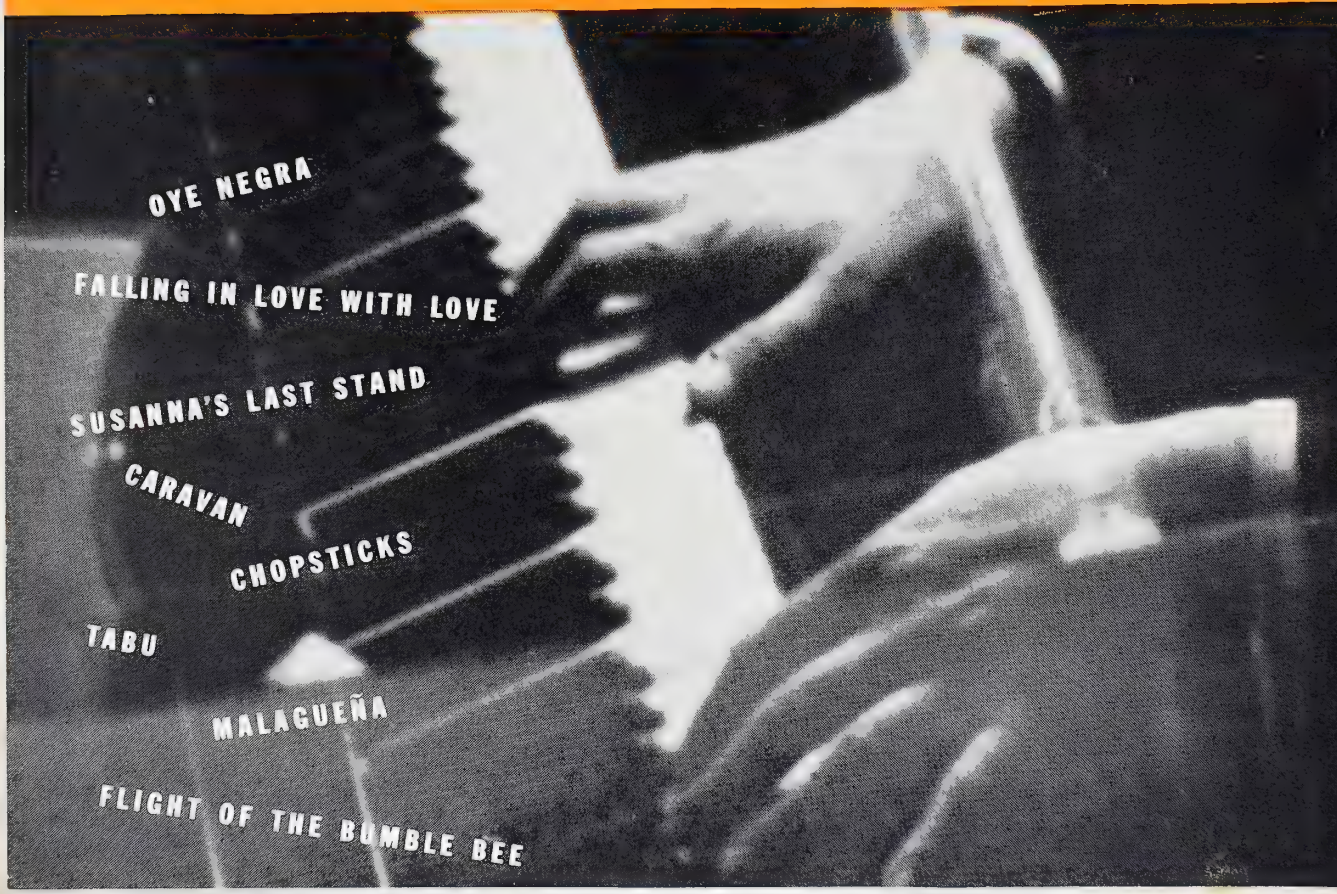
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HI-FI REWORKS

COLUMBIA EXTENDED PLAY

ART FERRANTE and LOU TEICHER duo-pianists



HI-FIRE WORKS

Oye Negra	Chopsticks
Falling in Love with Love	Tabu
Susanna's Last Stand	Malaguena
Caravan	Flight of the Bumble Bee

Art FERRANTE and Lou TEICHER Duo-Pianists

In listening to this collection, it is essential to keep one thing uppermost in one's thoughts: no matter what one hears, remember that the sounds issue from two pianos played by Art Ferrante and Lou Teicher, and from those two pianos alone. It may be necessary to mutter this simple fact aloud from time to time, but once the first step is mastered, the rest of the construction falls easily into place.

With these cautionary words out of the way, it is safe to go ahead and revel in the keyboard mayhem that Ferrante and Teicher create. The wild and wonderful sounds they create arise from the two pianos and the free use of magnetic tape, wherein passages may be re-recorded and tempered with to the satisfaction of the pianists. It is clear from the outset that neither Mr. Ferrante nor Mr. Teicher will accept any back talk from their pianos, and if the instruments are incapable of delivering the effects required, the performers will cheerfully beat on the lid, pluck the strings like a harp or thwack the music rack until they get what they want. Recorded with Columbia's Hi-Fi Plus techniques, the sounds are so real that the listener can almost feel the vibration of the strings, and the arrangements are so amusing and startling that they might almost be called a new "new sound."

Although it might be felt that Ferrante and Teicher harbor some dark grudge against the piano for not being able to sound like a full orchestra, they are in fact devoted to the instrument and both are virtuosi at the keyboard. Although this collection is devoted to their knockabout approach, they are well-known as serious concert artists. They met when both were students at New York's Juilliard School of Music, when they were six years old. Both were prodigies, and were two of the youngest students ever accepted by that august institution. Almost from the beginning, they began playing together and eventually combined their efforts to work together under ensemble teachers.

After graduation, they made a brief concert tour together, and then returned to Juilliard as members of the faculty, where they combined teaching with a modified concert schedule. In 1947, they began a series of cross-country tours presenting programs that ranged from pre-Bach composers up to and including present-day popular masters. So successful were these programs that the following year they were booked for 139 concerts, and since that time they have become one of the most popular piano duos in the country.

Ferrante and Teicher have clearly set up one of the most amusing and, from an instrumental point of view, challenging programs that can be imagined for the piano. Truly hi-fi, and almost literally 3-D, it offers delight and wonderment for anyone interested in free-wheeling explorations in popular music, or, indeed, anyone who is simply out for a good time with the phonograph.

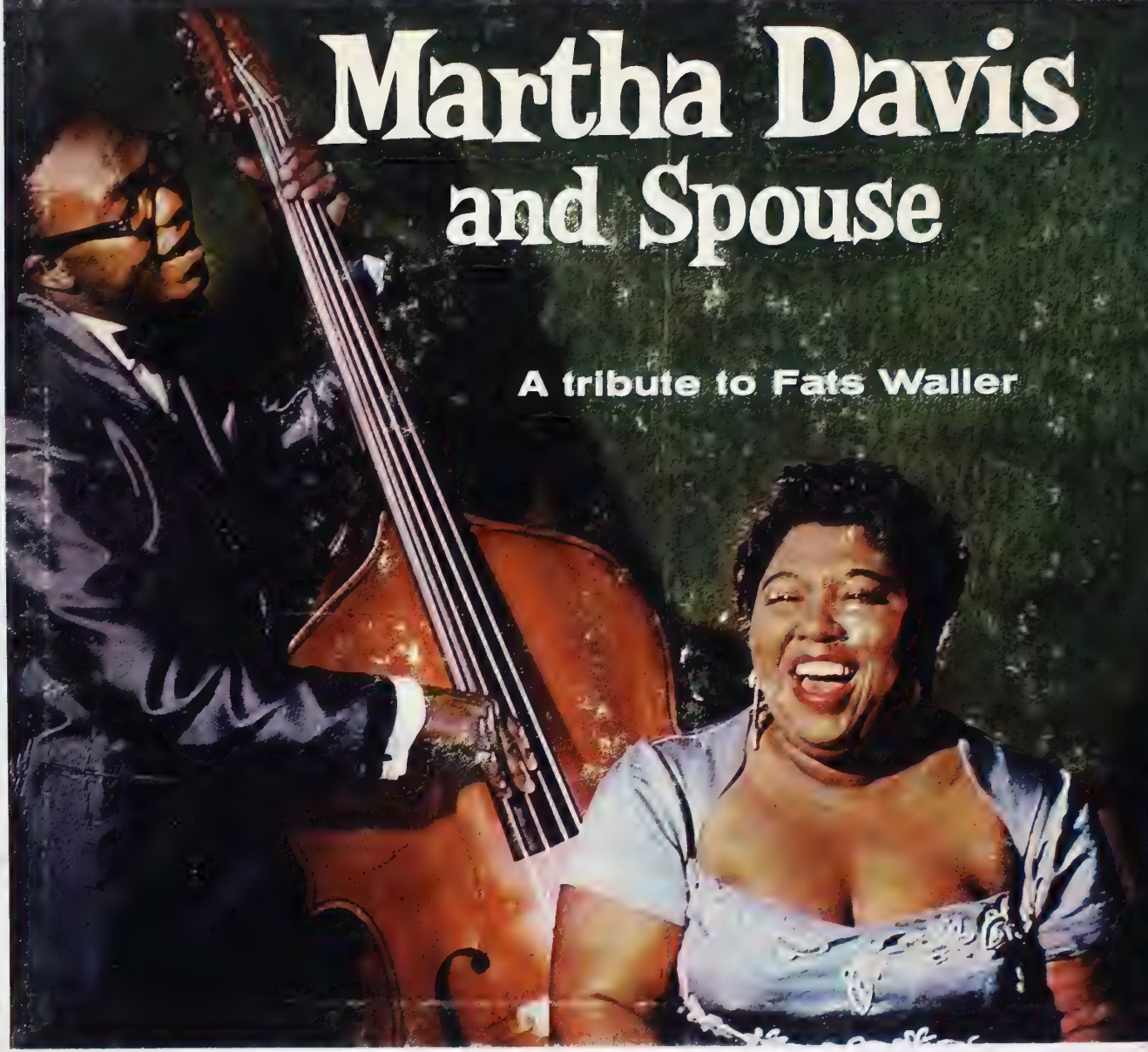
VOLUME 1

- AIN'T MISBEHAVIN'
- HONEYSUCKLE ROSE
- THE SPIDER AND THE FLY
- JITTERBUG WALTZ

ABC-PARAMOUNT
FULL COLOR FIDELITY
A-213
45 RPM EXTENDED PLAY

Martha Davis and Spouse

A tribute to Fats Waller



ABC-PARAMOUNT
FULL COLOR FIDELITY
A-213
45 RPM EXTENDED PLAY

VOLUME I

Martha Davis and Spouse

A TRIBUTE TO FATS WALLER





SIDE ONE

1. **AIN'T MISBEHAVIN'** *(Fats Waller-H. Brooks-A. Razaf)* (Mills Music & Joy Music—ASCAP) Time 2:34
2. **THE SPIDER AND THE FLY** *(Fats Waller-A. Razaf-J. C. Johnson)* (Joy Music—ASCAP) Time 2:31

SIDE TWO

1. **HONEYSUCKLE ROSE** *(Fats Waller-A. Razaf)* (Joy, Inc.—ASCAP) Time 3:06
2. **JITTERBUG WALTZ** *(Fats Waller)* (Robbins Music—ASCAP) Time 2:30

WHEN asked why she wanted to record a tribute to Fats Waller, an expression of near-reverence passed over Martha Davis' face as she replied, "Because this man has been my greatest inspiration"—and Martha conveyed the impression that she had pronounced "man" with a capital M. Martha and Fats were friends. She spent many hours "sitting at his elbow in little jam sessions," fascinated by his style and technique, partaking of the musical magic he wove so effortlessly and so effectively. That Martha gained much from her hours at his side is evidenced by the fact that many today regard her as the distaff successor to Fats' unique talent. His piano style is captured in her technique. His manner of delivering comic asides has become an integral part of Martha's presentation. His natural ease and abandon typify Martha's performances. Fats' words of advice to Martha, which she recalls with a smile, "Always keep both hands working—don't be a one-handed piano player," have become part of Martha's credo.

But, added to the distinctive qualities that comprise the Fats Waller tradition, Martha Davis brings a personal magnetism all her own. Her mischievous eyes, her sparkling smile, and her unusually expressive face create an intimate audience contact seldom found in show business.

Martha owes much to Spouse Calvin Ponder, her husband-partner. Cal, an extremely personable gentleman, loves his work and doesn't hesitate to show it with a big smile. With perfect timing, his vocals complement and augment Martha's songs, and his bass work provides the exact formula of rhythm and melody necessary for the creation of an exciting duo. It's an accepted fact that Calvin Ponder's contribution to the act constitutes that elusive quality which results in the rarest of species in the show world—"something different."

Both from the Midwest, Cal and Martha met professionally in Chicago several years before their marriage. At first, as Martha puts it, "There were no eyes at all." But eventually they merged their lives and their talents. They now live with their two children in Los Angeles.

Martha Davis and Spouse have gathered a huge following of devoted fans as a result of their many outstanding engagements, including eight seasons at New York's famed Blue Angel, dates in Las Vegas, and TV appearances with Perry Como, Steve Allen and Pat Boone, as well as being a regular act for three years on the Garry Moore Show.

This happy couple embraces a philosophy that assures them a long-term contract with their audiences: "You've got to have something to follow up that one big success"—and Martha and Calvin have exactly that; their talent is always surprising, always delightful, as in this album of songs closely associated with Fats Waller's brief but brilliant career. Both ABC Paramount albums by Martha Davis and Spouse (ABC-160 and ABC-213) have been enthusiastically received by fans, both old and new. Martha and Calvin are sure to win your affection, too.

As you place this record on your turntable and the music pours forth, your phonograph magically fades into a small night club stage; your wallpaper dissolves into thick, quilted satin wall-covering; the curtains at your window are transformed into heavy, red plush draperies, framing the star attraction, Martha Davis and Spouse, presenting their sparkling tribute to the immortal Fats Waller.

RICK WARD



...ners of wide-range frequency play-back ...systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's own ear and to the tonal nature of each particular recording. The concept of ABC Paramount's exclusive *Full Color Fidelity* revolves around the reproduction of true musical sounds rather than "sounds for sound's sake."

Produced by Creed Taylor

PRINTED IN U.S.A.
A PRODUCT OF AM-PAR RECORD CORP.

COVER PHOTOGRAPHY BY ALAN FONTAINE
COVER DESIGN BY BOB CROZIER


EP-248
HI-FI
45 RPM EXTENDED PLAY
The
GENE
KRUPA
SEXTET
Album #4
SUPERVISED BY NORMAN GRANZ
CLEF RECORDS

EP-248

THE GENE KRUPA SEXTET ALBUM # 4

Facts About This Extended Play Album . . . .

DON'T BE THAT WAY
BLOOZY WOOZY
WINDY
MEDDLE MY MINOR

The Personnel:

GENE KRUPA, Drums
BILL HARRIS, Trombone
CHARLIE SHAVERS, Trumpet
EDDIE DAVIS, Tenor Saxophone
RAY BROWN, Bass
TEDDY WILSON, Piano

Also Available on CLEF RECORDS . . . .

EXTENDED PLAY

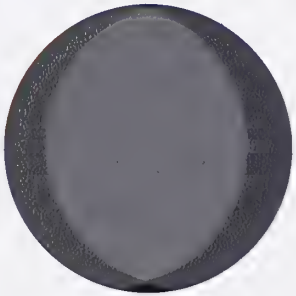
EP-190 AN EVENING WITH BILLIE HOLIDAY
EP-191 OSCAR PETERSON SINGS #1
EP-192 OSCAR PETERSON SINGS #2
EP-195 COUNT BASIE BIG BAND #1
EP-196 COUNT BASIE BIG BAND #2
EP-199 THE ROY ELDRIDGE QUINTET #1
EP-200 THE ROY ELDRIDGE QUINTET #2
EP-203 THE LIONEL HAMPTON QUARTET #1
EP-204 THE LIONEL HAMPTON QUARTET #2
EP-205 SOFT MOODS WITH TEDDY WILSON #1
EP-206 SOFT MOODS WITH TEDDY WILSON #2
EP-207 JAZZ MOODS BY ILLINOIS JACQUET
EP-208 CHARLIE PARKER #1
EP-209 CHARLIE PARKER #2
EP-210 JUMPING MOODS BY FLIP PHILLIPS
EP-211 OSCAR PETERSON PLAYS JEROME KERN #1
EP-212 OSCAR PETERSON PLAYS JEROME KERN #2
EP-213 OSCAR PETERSON PLAYS JEROME KERN #3
EP-214 OSCAR PETERSON PLAYS RICHARD RODGERS #1
EP-215 OSCAR PETERSON PLAYS RICHARD RODGERS #2
EP-216 OSCAR PETERSON PLAYS RICHARD RODGERS #3
EP-217 OSCAR PETERSON PLAYS VINCENT YOUMANS #1
EP-218 OSCAR PETERSON PLAYS VINCENT YOUMANS #2
EP-219 OSCAR PETERSON PLAYS VINCENT YOUMANS #3
EP-220 COUNT BASIE DANCE SESSION #1
EP-221 COUNT BASIE DANCE SESSION #2
EP-222 THE ROCKING MR. KRUPA #1
EP-223 THE ROCKING MR. KRUPA #2
EP-224 BILLIE HOLIDAY #1
EP-225 BILLIE HOLIDAY #2
EP-227 THE STROLLING MR. ELDRIDGE #1
EP-230 THE COLORFUL MUSIC OF ROGER KING MOZIAN
EP-231 OSCAR PETERSON PLAYS PRETTY #3
EP-232 OSCAR PETERSON PLAYS PRETTY #4
EP-233 JUMPIN' WITH JACQUET #1
EP-234 JUMPIN' WITH JACQUET #2
EP-235 CHARLIE PARKER BIG BAND
EP-236 CHARLIE BARNET DANCE SESSION #1
EP-237 CHARLIE BARNET DANCE SESSION #2
EP-240 THE STROLLING MR. ELDRIDGE #2
EP-241 ARTIE SHAW AND HIS GRAMERCY FIVE #1
EP-242 ARTIE SHAW AND HIS GRAMERCY FIVE #2
EP-243 CHARLIE BARNET DANCE SESSION #3
EP-244 CHARLIE BARNET DANCE SESSION #4
EP-245 JAZZ BY JACQUET #1
EP-246 JAZZ BY JACQUET #2
EP-247 THE GENE KRUPA SEXTET #3
EP-249 BOOGIE WOOGIE PIANO AND DRUMS, MEADE LUX LEWIS AND LOUIS BELLSON #1
EP-250 BOOGIE WOOGIE PIANO AND DRUMS, MEADE LUX LEWIS AND LOUIS BELLSON #2
EP-251 BASIE JAZZ #1
EP-252 BASIE JAZZ #2
EP-255 CHARLIE PARKER #3
EP-256 RETA MOSS SINGS
EP-260 THE FLIP PHILLIPS QUINTET #1
EP-261 THE FLIP PHILLIPS QUINTET #2
EP-262 THE FLIP PHILLIPS QUINTET #3


JOCK-ROCK
RECORDS
Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979
DJ CO
MONC
MHP-4479-A
© Jock Rock
Music (BMI)
Time: 3:05
Intro.: :17
End: fade
LEGEND IN HIS OWN MIND
(M. Hubbard - J. Fessenden)
MARV HUBBARD
JOCK-ROCK

JOCK-ROCK

RECORDS

Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979



DJ CO
STEREC
MHP-4479-

© Jock Rock
Music (BMI)
Time: 3:05

LEGEND IN HIS OWN MIND

(M. Hubbard - J. Fessenden)

MARV HUBBARD

JOCK-ROCK

BILLY J. SMITH

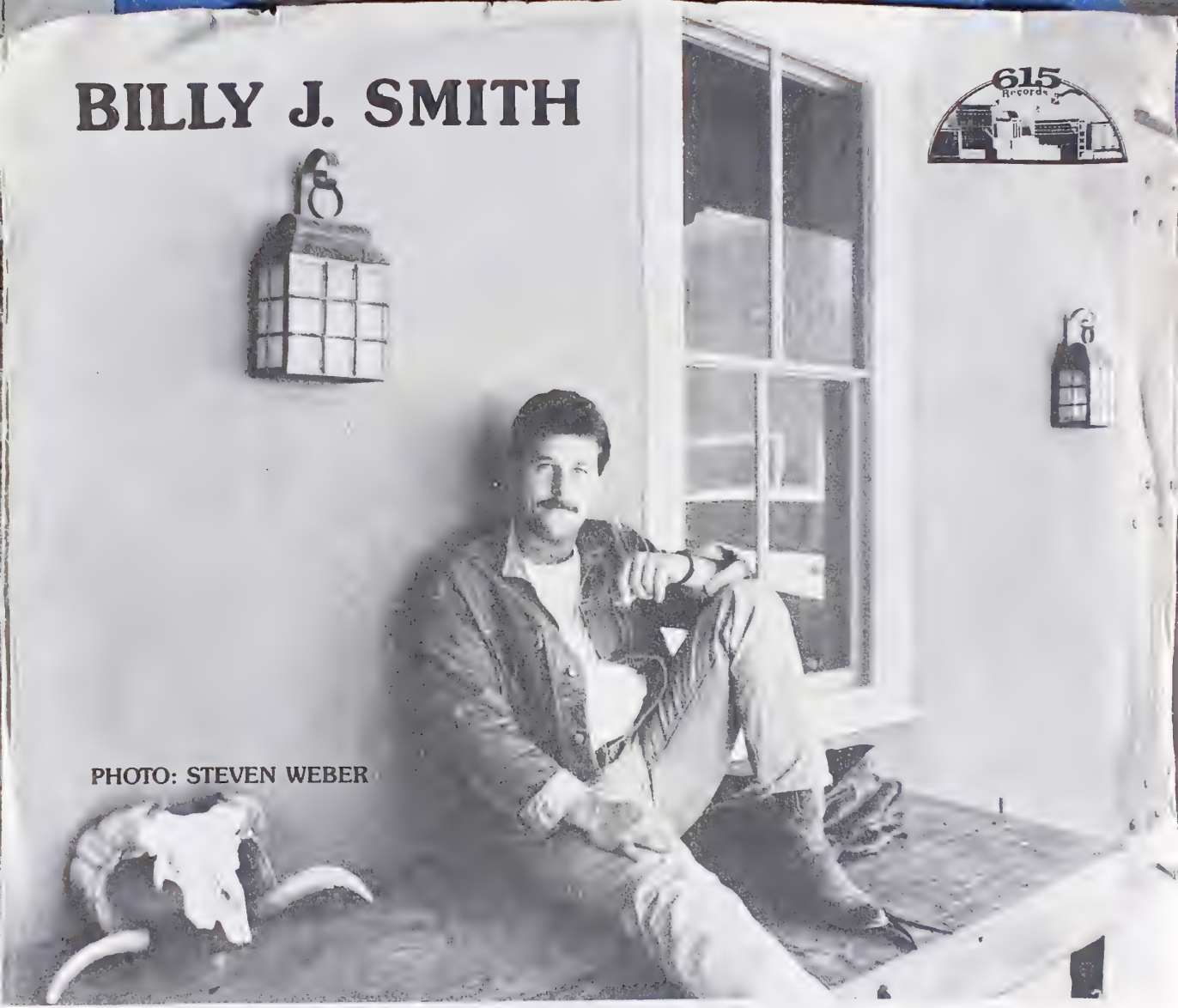


PHOTO: STEVEN WEBER

"THE PLACE WHERE WE LOVE"

BILLY J. SMITH

615 Records

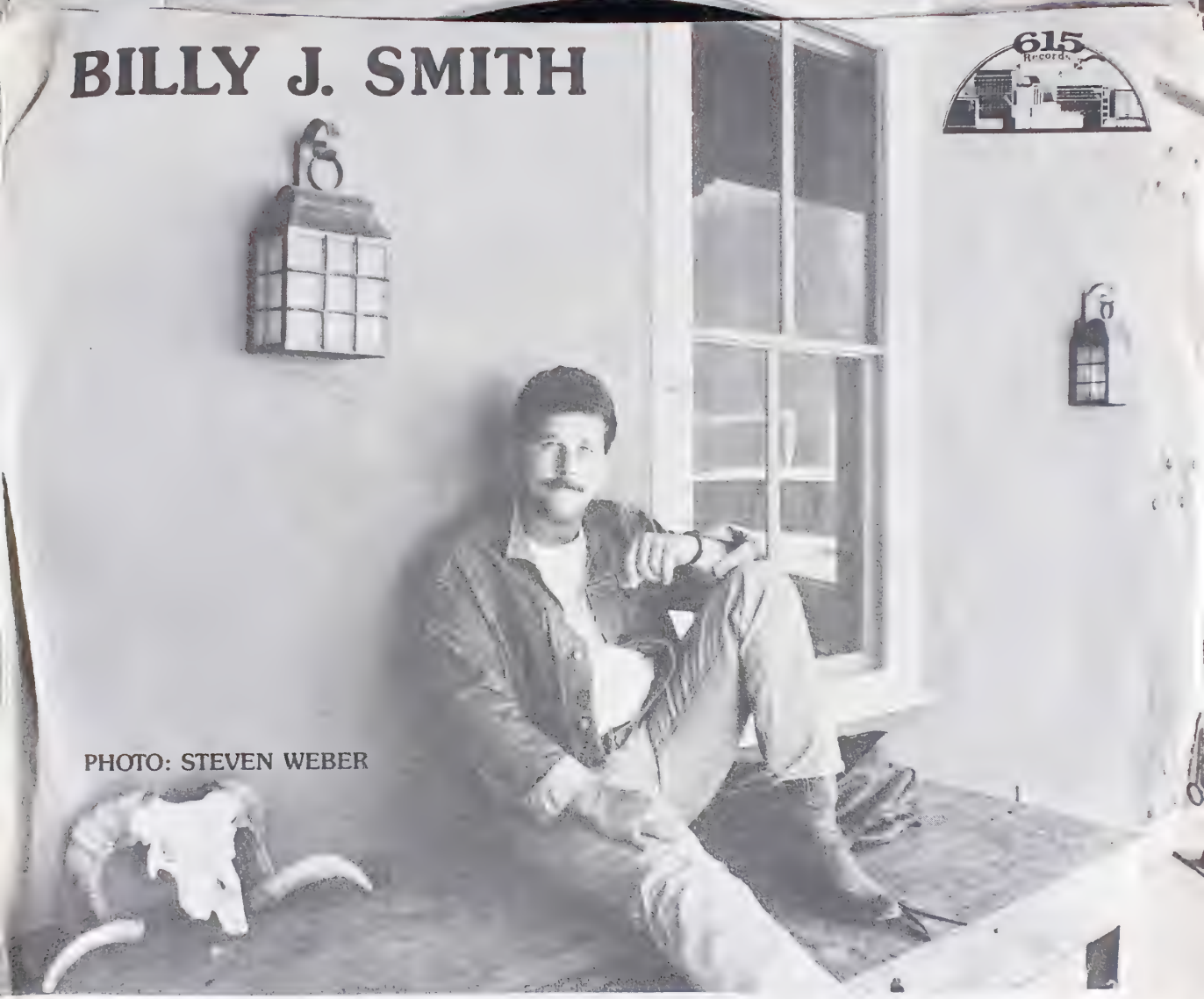


PHOTO: STEVEN WEBER

"THE PLACE WHERE WE LOVE"

RCA VICTOR

45EP EPF-6000

A "New Orthophonic" High Fidelity Recordin

THE POPULAR GERSHWIN





GERSHWIN

THE POPULAR



Photo: Culver Service

GERSHWIN

THE POPULAR

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Band 2 OF THEE I SING—*Sauter-Finegan Orchestra*

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Band 2 LOOKING FOR A BOY—*Eartha Kitt*

SIDE THREE

Band 1 SOMEONE TO WATCH OVER ME—*Jaye P. Morgan*

Band 2 NICE WORK IF YOU CAN GET IT—*Henri René and His Orchestra*

SIDE FOUR

Band 1 WINTERGREEN FOR PRESIDENT—*Hugo Winterhalter and His Orchestra*

Band 2 THEY CAN'T TAKE THAT AWAY FROM ME—*Henri René and His Orchestra*

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THEY ALL LAUGHED—*Jaye P. Morgan* Band 2

SIDE TWELVE

MINE—*Lou Monte* Band 1

'S WONDERFUL—*Sauter-Finegan Orchestra* Band 2

THIS IS AN RCA VICTOR "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

It is distinguished by these characteristics: • *1. Complete frequency range.* • *2. Ideal dynamic range plus clarity and brilliance.* • *3. Constant fidelity from outside to inside of record.* • *4. Improved quiet surfaces.* For best reproduction, RCA Victor records should be played with the R.I.A.A. or "New Orthophonic" curve adjustment. The A.E.S. position may also be used with bass boosted and treble reduced.

EPF-6000

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Printed in U. S. A.


COLUMBIA
B-477-1
45 RPM
5-2059
(ZEP 34322)
CORNISH RHAPSODY
- Bath -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

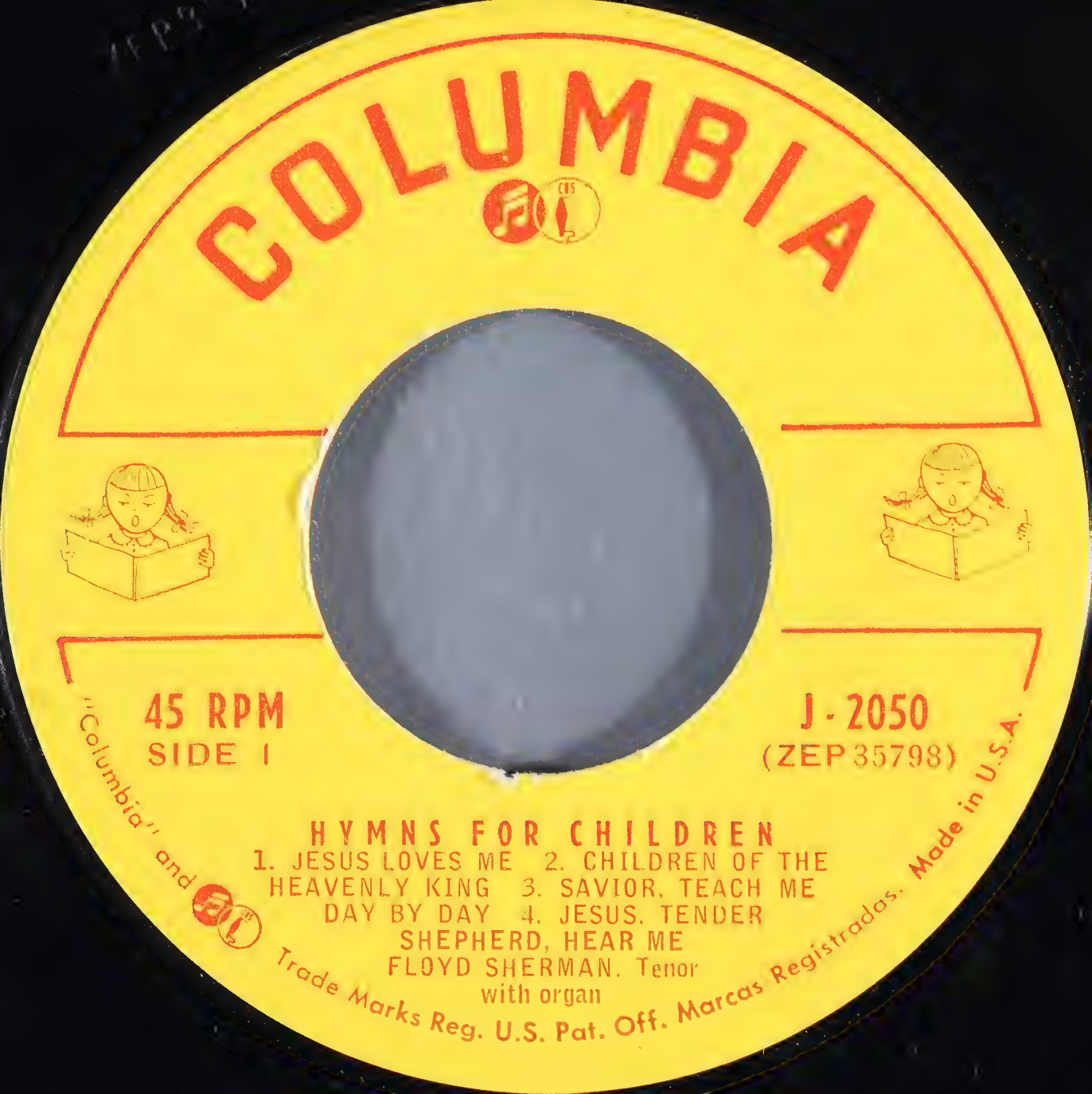

COLUMBIA
B-477-4
45 RPM
5-2059
(ZEP 34325)
EL CUMBANCHERO
- Hernandez -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-477-2
45 RPM
5-2060
(ZEP 34323)
RHAPSODY BY CANDLELIGHT
- Liberace -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

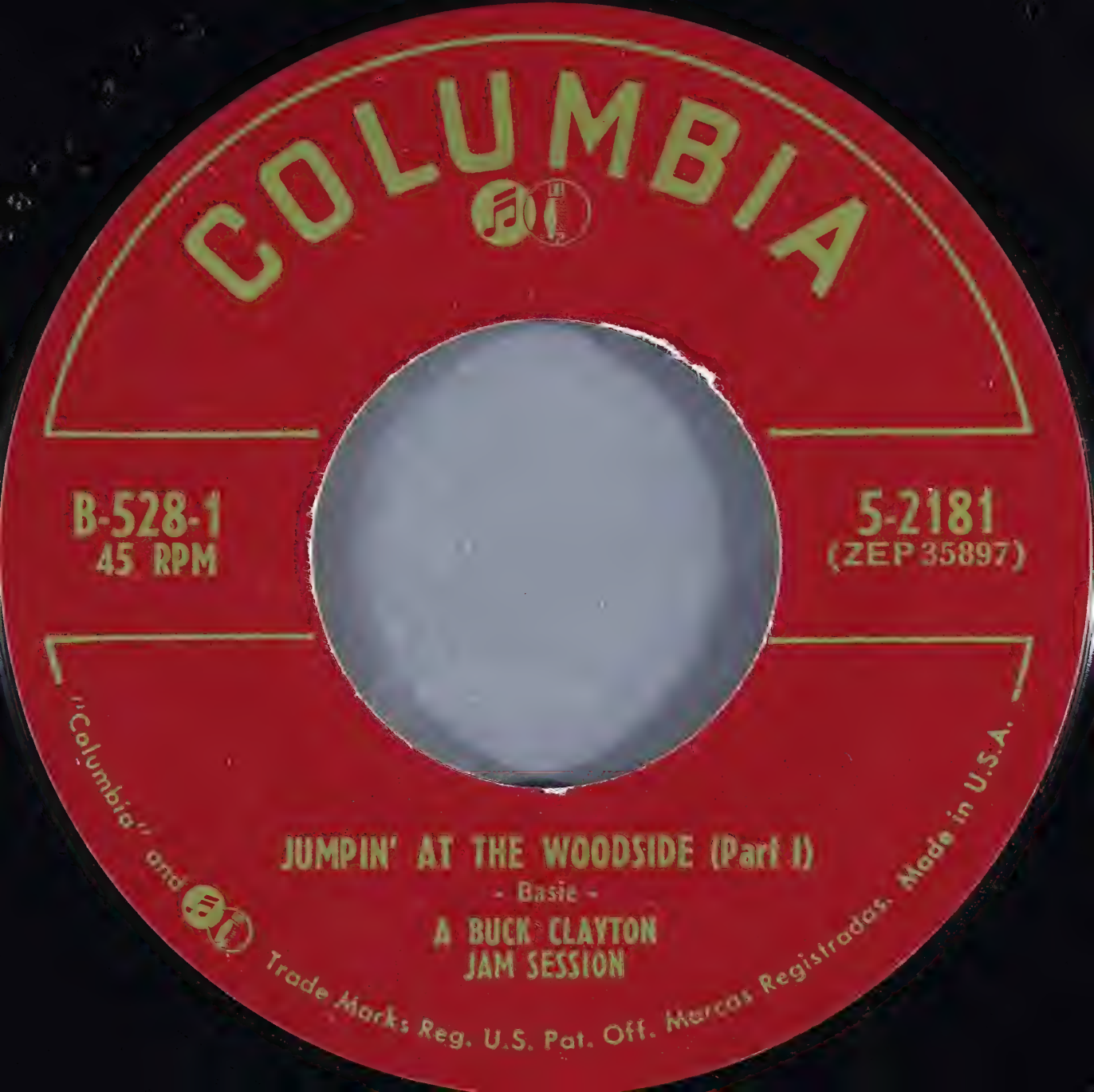

COLUMBIA
B-477-3
45 RPM
5-2060
(ZEP34804)
ALEXANDER'S RAGTIME BAND
- Irving Berlin -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
B-9042
(ZEP 38675)
DON'T CRY - Excerpt from Act I, Scene 4 -Loesser-
2. FRESNO BEAUTIES - Excerpt from Act II,
Scene 1 -Loesser-
LES ELGART &
his Orch.
"Columbia" Trade Marks Reg. U.S. Pat. Off. Marcas Registradas
Made in U.S.A.


COLUMBIA
45 RPM
B-9042
(ZEP 38676)
1. BIG D - Excerpt from Act II, Scene 1 -Loesser-
2. WARM ALL OVER - Excerpt from Act II,
Scene 3 -Loesser-
LES ELGART &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
SIDE 1
J-2050
(ZEP 35798)
HYMNS FOR CHILDREN
1. JESUS LOVES ME 2. CHILDREN OF THE HEAVENLY KING 3. SAVIOR, TEACH ME DAY BY DAY 4. JESUS, TENDER SHEPHERD, HEAR ME
FLOYD SHERMAN, Tenor
with organ
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas.
Made in U.S.A.


COLUMBIA
45 RPM
SIDE 2
J-2050
(ZEP 35799)
HYMNS FOR CHILDREN
1. STAND UP FOR JESUS 2. AWAY IN THE MANGER 3. JESUS CALLS US 4. NOW THE DAY IS OVER
FLOYD SHERMAN, Tenor
with organ
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-1
45 RPM
5-2181
(ZEP 35897)
JUMPIN' AT THE WOODSIDE (Part I)
- Basie -
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-4
45 RPM
5-2181
(ZEP 35901)
BROADWAY (Part II)
-Woode-McRae-Bird-
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-2
45 RPM
5-2182
(ZEP 35898)
JUMPIN' AT THE WOODSIDE (Part II)
- Basie -
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-3
45 RPM
5-2182
(ZEP 35900)
BROADWAY (Part I)
-Woode-McRae-Bird-
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


Capitol
REG. U.S. PAT. OFF.
SUGAR BLUES
CLYDE McCOY, HIS TRUMPET AND ORCHESTRA
ALBUM 311
3-311
(F5-311)
1. MAMA'S GONE, GOODBYE
(Peter Bocage-A. J. Piron)
2. HELL'S BELLS
(Art Kassel)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA


Capitol
REG. U. S. PAT. OFF.
SUGAR BLUES
CLYDE McCOY, HIS TRUMPET AND ORCHESTRA
ALBUM 311
3-311
(F6-311)
1. TEAR IT DOWN
(Clyde McCoy-Raymond Leveen)
2. SUGAR BLUES BOOGIE
(Clarence Williams-Lucy Fletcher)
MANUFACTURED BY CAPITOL RECORDS, INC. HOLLYWOOD CALIFORNIA U.S.A.


ATLANTIC
45 RPM
EXTENDED PLAY
HIGH FIDELITY
571
(EP 571A)
TRIBUTE TO BENNY GOODMAN
JESS STACY & THE FAMOUS SIDEMEN
1. DOWN SOUTH CAMP MEETING
(Mills-Henderson)
2. SOMETIMES I'M HAPPY
(Caesar-Grey-Youmans)


ATLANTIC
45 RPM
EXTENDED PLAY
HIGH FIDELITY
571
(EP 571B)
TRIBUTE TO BENNY GOODMAN
JESS STACY & THE FAMOUS SIDEMEN
1. DON'T BE THAT WAY
(Parish-Goodman-Sampson)
2. SING SING SING
(Louis Prima)


GRENN, Inc.
CALLER
P. O. BOX 16, BATH, O.
45 RPM
25277
(25277-A)
Square Dance
Instrumental
Dance By
Gene
McCullough
SHANTYTOWN
Music Russal's Men


CRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25277
(25277-B)
Square Dance
Vocal
Dance By
Gene
McCullough
SHANTYTOWN
Caller Gene McCullough
Music Russal's Men


Dance Ranch
DR-628-B
LH-12921
Singing Call
Instrumental
WALK RIGHT BACK
Time 3:42 - Tempo 130 - Key Bb
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE


Dance Ranch
DR-628-A
LH-12920
Singing Call
Called
WALK RIGHT BACK
Time 3:42 - Tempo 130 - Key Bb
Caller: BARRY MEDFORD
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE


TWELGRENN ENTERPRISES, INC.
P.O. BOX 16, BATH, OHIO.
GRENN
45 RPM
12137
(12137-A)
Square Dance
Instrumental
Dance By
Dick Leger and
Skip Smith
PROMOTION
MAY THE CIRCLE BE UNBROKEN
Music Al Russ Orchestra


TWELGRENN ENTERPRISES, INC.
P.O. BOX 16, BATH, OHIO.
GRENN
45 RPM
12137
(12137-B)
Vocal
Square Dance
Dance By
Dick Leger and
Skip Smith
PROMOTION
MAY THE CIRCLE BE UNBROKEN
Caller Skip Smith and Dick Leger
Music Al Russ Orchestra


GRENN
45 rpm
14221A
5111-24A
Round Dance
by: John and
Mia Souza
MOOVIN 'N GROOVIN
(132 bpm)
Music: Al Rust Orchestra


GRENN
45 rpm
142218
5111-248
Round Dance
by Ann 'N
Andy Handy
JUST A KISS
Music At Your Orchestra


SQUARE DANCE USA
USA-504
Side A
VOCAL
"KINDLY KEEP IT COUNTRY"
By MARLIN HULL
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711


SQUARE DANCE USA
USA-504
Side B
Instrumental
"KINDLY KEEP IT COUNTRY"
By THE AMERICANS
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711


SQUARE DANCE USA
USA-501
Side A
VOCAL
"STOP AND SMELL THE ROSES"
By SHELBY DAWSON
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711


SQUARE DANCE USA
USA-501
Side B
Instrumental
"STOP AND SMELL THE ROSES"
By THE AMERICANS
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711

RED BOOT RECORDS

Time 3:50

Music By Red Boot Sound

RB-201 A

Key Of C to D

THE HAPPINESS OF HAVING YOU

(CALLED BY)

AL BRUNDAGE

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

RED BOOT RECORDS

Time 3:50

Music By Red Boot Sound

RB-201 B

Key Of C to D

THE HAPPINESS OF HAVING YOU

INSTRUMENTAL

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25281
(25281-A)
Square Dance
Instrumental
Dance By
Frannie Heintz
3-34
DON'T BRING LULU
Music: Russal's Men


GRENN, Inc.
CALLER
P.O. BOX 16, BATH, O.
45 RPM
25281
(25281-B)
Square Dance
Vocal
Dance By
Frannie Heintz
DON'T BRING LULU
Caller: Frannie Heintz
Music: Russal's Men

RHYTHM
RECORDS



RR-114-A
LH-16539

CALLED

TWO PAIRS OF LEVIS

Caller: PAT BARBOUR

Music By:

THE RHYTHM ROCKERS

2542 Palo Pinto
Houston, Texas

RHYTHM
RECORDS



RR-114-B
LH-16540

INSTRUMENTAL

TWO PAIRS OF LEVIS

Music By:

THE RHYTHM ROCKERS

2542 Palo Pinto
Houston, Texas


Chaparral
RECORDS, INC.
C 201
(63X18)
Vocal
Produced by
Johnny Gimble
SOMETHING ABOUT YOU
BABY I LIKE
JERRY HAAG
Music by THE ROADRUNNERS
Chaparral Records, Inc. • 366 San Miguel Dr., Suite 200 • Newport Beach, Calif. 92660


Chaparral
RECORDS, INC.
C 201
(63X18)
Instrumental
Produced by
Johnny Gimble
SOMETHING ABOUT YOU
BABY I LIKE
Music by THE ROADRUNNERS
Chaparral Records, Inc. - 366 San Miguel Dr., Suite 200 • Newport Beach, Calif. 92660


COLUMBIA
45 RPM
B-8081
(ZEP 37277)
1. BABY, BABY ALL THE TIME -Troup-
FRANKIE LAINE & BUCK CLAYTON & his Orch.
2. TAKING A CHANCE ON LOVE -Latouche-
-Fetter-Duke- FRANKIE LAINE
with J. J. Johnson and
Kai Winding
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
B-8081
(ZEP 37278)
ROSES OF PICARDY
- Weatherly - Wood -
FRANKIE LAINE
& BUCK CLAYTON & his Orch.
Featuring J. J. Johnson &
Kai Winding
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


Verve
Records
ELLA FITZGERALD
sings
THE RODGERS
AND HART
SONG BOOK
Arrangements and
Orchestra conducted by
BUDDY BREGMAN
1. THOU SWELL
(Rodgers-Hart)
Harms, Inc. ASCAP
2. A SHIP
WITHOUT
A SAIL
(Rodgers-Hart)
Harms, Inc. ASCAP
EP-V-5031-A
(50,154)
VERVE RECORDS, INC. MADE IN U.S.A.


Verve
Records
ELLA FITZGERALD
sings
THE RODGERS
AND HART
SONG BOOK
Arrangements and
Orchestra conducted by
BUDDY BREGMAN
1. DANCING ON
THE CEILING
(Rodgers-Hart)
Harms, Inc. ASCAP
2. MANHATTAN
(Rodgers-Hart)
Edward B. Marks
Music Corp. BMI
EP-V-5031-B
(50,155)
VERVE RECORDS, INC. MADE IN U.S.A.


Capitol
REG. U.S. PAT. OFF.
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
1-634
(F1-634)
1. SCINTILLA I
2. LAZY TONES
(Jimmy Giuffre)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA, U.S.A.


Capitol
REG. U. S. PAT. OFF.
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
1-634
(F6-634)
CHIRPIN' TIME
(Jimmy Giuffre)
CAPITOL RECORDS INC. HOLLYWOOD, CALIFORNIA, U.S.A.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
SIDE 1
A-160
Excerpt from
ABC-160
MARTHA DAVIS AND SPOUSE
(1) I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER
(Ahlert - Young) 2:00
(2) UMBRELLA MAN
(Stock - Cavanaugh - Rose) 2:12
A PRODUCT OF AM-PAR RECORD CORP.

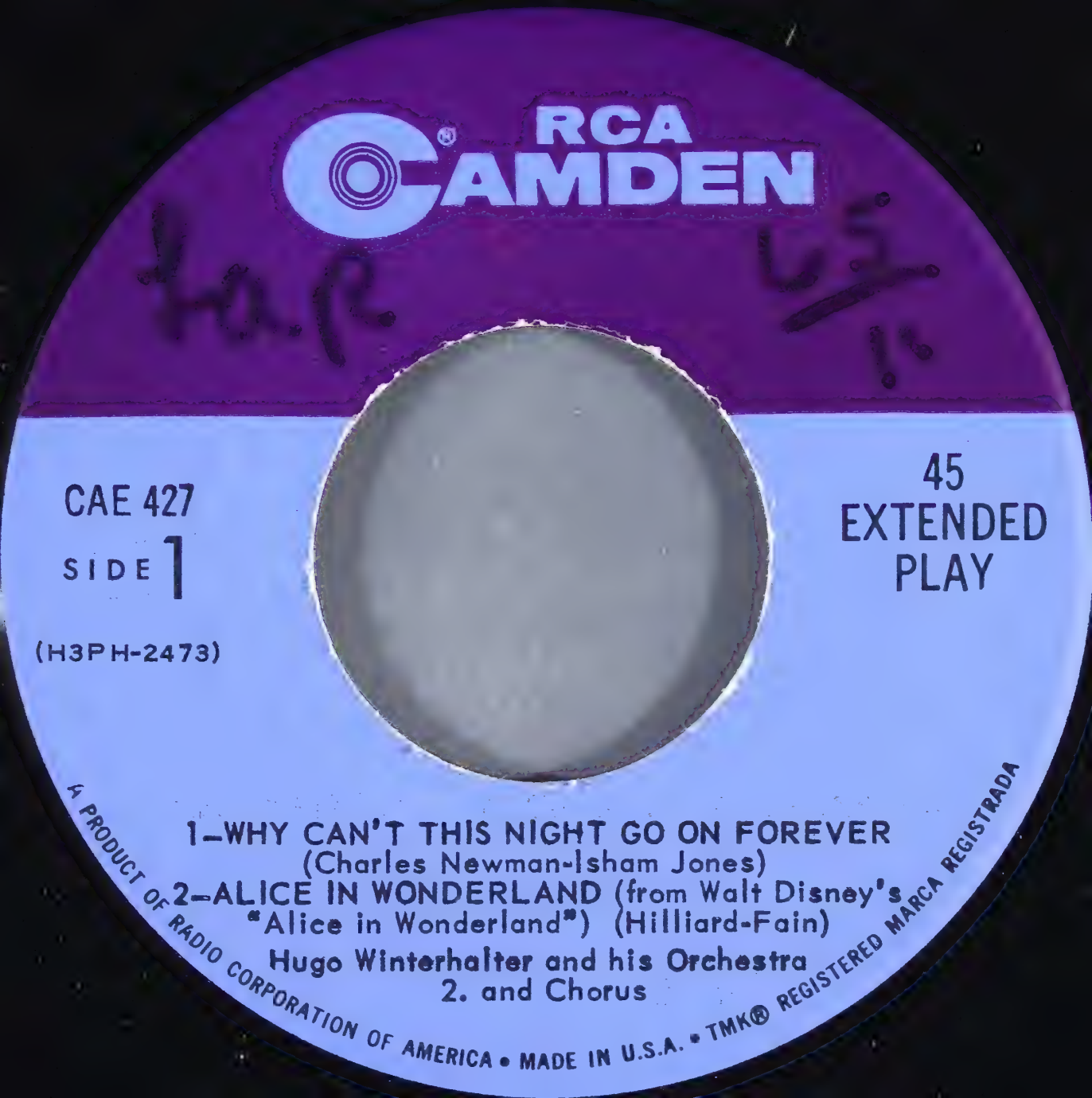

ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
SIDE 2
A-160
Excerpt from
ABC-160
MARTHA DAVIS AND SPOUSE
(1) HAVE YOU EVER BEEN LONELY?
(DeRose - Brown) 2:07
(2) YOU'RE GETTING TO BE A HABIT WITH ME
(Warren - Dubin) 2:25
A PRODUCT OF AM-PAR RECORD CORP.

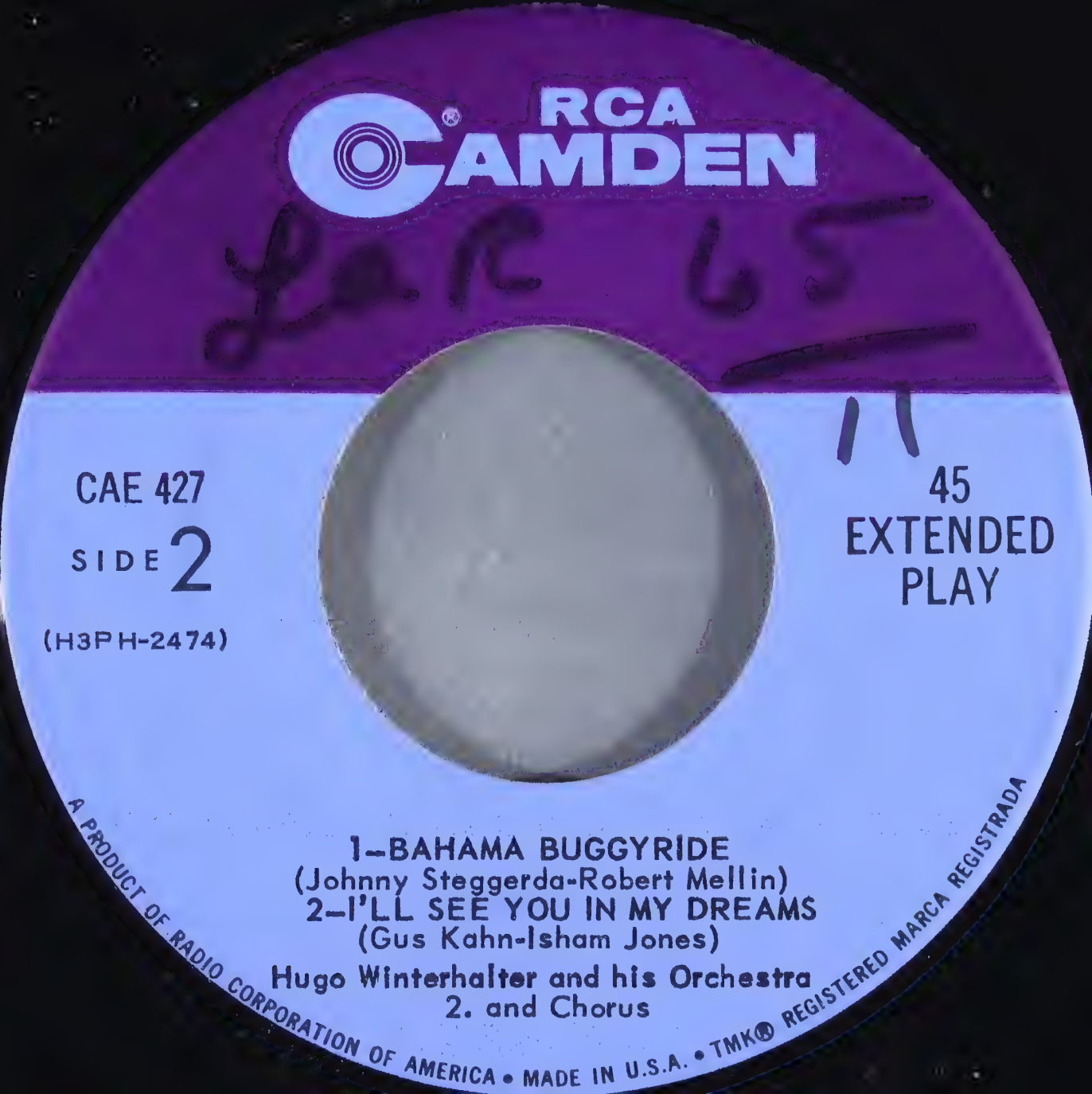

EXTENDED PLAYING
Clef Records
JAZZ
SERIES
EP-119-A
(10,088)
FLIP PHILLIPS
and
HIS ORCHESTRA
1. BY THE LAZY RIVER
2. SWINGIN' FOR JULIE AND BROWNIE
(Under the Personal supervision of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC.
MADE IN U.S.A.


EXTENDED PLAYING
Clef Records
JAZZ
SERIES
EP-119-B
(10,089)
THE
FLIP PHILLIPS
QUARTET
1. FLIP'S BOOGIE
2. FEELIN' THE BLUES
(Under the Personal supervision
of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U. S. A.


RCA VICTOR
45 EXTENDED PLAY
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
EPA 435
(E2PW-1085)
1—JUST ONE OF THOSE THINGS
(from the musical production "Jubilee") (Cole Porter)
2—MAD ABOUT THE BOY
(from the musical production "Set to Music")
(Noel Coward)
Andre Previn, *Piano*, with
Rhythm Accompaniment
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.


RCA VICTOR
45 EXTENDED PLAY
"RCA VICTOR"—"RCA MONOGRAM"—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
EPA 435
(E2PW-1086)
1—I'M OLD FASHIONED (from the film "You Were Never Lovelier") (Johnny Mercer–Jerome Kern)
2—YOU'RE THE TOP
(from the musical production "Anything Goes")
(Cole Porter)
Andre Previn, *Piano*, with
Rhythm Accompaniment
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.


RCA
CAMDEN
CAE 427
SIDE 1
(H3PH-2473)
45
EXTENDED
PLAY
1–WHY CAN'T THIS NIGHT GO ON FOREVER
(Charles Newman-Isham Jones)
2–ALICE IN WONDERLAND (from Walt Disney's "Alice in Wonderland") (Hilliard-Fain)
Hugo Winterhalter and his Orchestra
2. and Chorus
A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • TMK® REGISTERED MARCA REGISTRADA


RCA
CAMDEN
CAE 427
SIDE 2
(H3PH-2474)
45
EXTENDED
PLAY
1–BAHAMA BUGGYRIDE
(Johnny Steggerda-Robert Mellin)
2–I'LL SEE YOU IN MY DREAMS
(Gus Kahn-Isham Jones)
Hugo Winterhalter and his Orchestra
2. and Chorus
A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • TMK® REGISTERED MARCA REGISTRADA


"JUST FOR DANCING"
Windsor
CONTRA DANCE
Instrumental
4183
SLAUNCH TO DONEGAL
(Back to Donegal)
Key: C Tempo: 130 Time: 3:32
THE ARMSTRONG
QUADRILLES


"JUST FOR DANCING"
Windsor
CONTRA DANCE
With Call
4483
SLAUNCH TO DONEGAL
(Back to Donegal)
Called by: DON & MARY ARMSTRONG
Music by: THE ARMSTRONG
QUADRILLES


Vik
EXA 259
SIDE 1
(H4PH-3628)
45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY
1–PLAY FIDDLE PLAY
(Deutsch-Altman-Lawrence)
2–ISOTOPES 'N' ISOBARS (from "The Nuclear Suite") (Richard Maltby)
Richard Maltby
and his Orch.
A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


Vik
EXA 259
SIDE 2
(H4PH-3629)
45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY
1—I'LL STRING ALONG WITH YOU
(Al Dubin-Harry Warren)
2—SAMBALOO (Hettel)
Richard Maltby
and his Orchestra
A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

HIGH FIDELITY

SOMERSET



45 RPM
(EX-1400-A)

MFG. BY
MILLER INT'L CO.
MEDIA, PA.

LEFT BANK BEARCATS IN DIXIELAND

1. BILL BAILEY, PLEASE COME HOME
2. SUNBURST RAG

EX-1400-A

HIGH FIDELITY

SOMERSET



45 RPM
(EX-1400-B)

MFG. BY
MILLER INT'L CO.
MEDIA, PA.

LEFT BANK BEARCATS IN DIXIELAND

1. CHINATOWN, MY CHINATOWN

2. LONESOME RAILROAD BLUES

EX-1400-B


COLUMBIA
B 1636-1
45 RPM
5-1412
(ZSP 13446)
1. ALL I NEED IS YOU -P. De Rose-B. Davis-M. Parish-
2. WE'LL MEET AGAIN
-R. Parker-H. Charles-
BENNY GOODMAN &
his ORCH. with
PEGGY LEE
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B 1636-2
45 RPM
5-1412
(ZSP 13447)
1. MY OLD FLAME -A. Johnston-S. Coslow-
2. ELMER'S TUNE -E. Albrecht-S. Gallop-
-D. Jurgens-
BENNY GOODMAN &
his ORCH. with
PEGGY LEE
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS
Belco
B-246-A
Waltz
WHAT WILL I DO NEXT MONDAY
Dance By: Vaughn & Jean Parrish
BELCO RHYTHM BOYS
BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-246-B

Two-Step

ROOM FULL OF ROSES

Dance By: John & Wanda Winters

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-257-A

Two-Step

MARTHA ELLEN JENKINS

(BY: C.O. & CHRIS GUEST)

Belco Rhythm Boys
Band

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-257-B

Fun Dance

COTTON EYED JOE

(BY: MELTON & SUE LUTTRELL)

Melody Cowhands
Band

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-242-A

Two-Step

NORMA LOVES ME

Dance By: Bud & Shirley Parrott

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-242-B

Easy Level
Cha Cha

SOME OF THESE DAYS

Dance By: Pat & Louise Kimbley

BELCO RHYTHM BOYS
BAND


AUSSIE TEMPOS
Designed by Peter Schmitz
A 1004
(U-46695)
WITH CALLS
"WHAT A DAY FOR A DAYDREAM"
called by
Nev McLachlan
Steve & Susan Turner • Downey Drive Manning, West Australia 6152


AUSSIE TEMPOS
A 1004
(U-46695)
MUSIC ONLY
"WHAT A DAY FOR A DAYDREAM"
arranged and produced by
GREG SHULTZ
Steve & Susan Turner • Downey Drive Manning, West Australia 6152


BlueStar
Square Dance
BS-1987-A
Singing Call
Called
PAPER ROSES
Caller: NATE BLISS
Time 3:41 - Tempo 130 - Key C
THE BLUE STAR
RHYTHMAIRES
LH-12267
Houston, Texas


BlueStar
BS-1987-B
Singing Call
Instrumental
PAPER ROSES
Time 3:41 - Tempo 130 - Key C
THE BLUE STAR
RHYTHMAIRES
LH-12258
Merrbach Record Service
Houston, Texas


Blue Star
For
Square Dancin'
BS-1968-A
Singing Call
Called
CRYING ON MY SHOULDER
Time 3:39 - Tempo 132 - Key G
Caller: MARSHALL FLIPPO
THE BLUE STAR
RHYTHMAIRES
LH-11231
Merrbach Record Service
Houston, Texas


Blue Star
For
Square Dancing
BS-1968-B
Singing Call
Instrumental
CRYING ON MY SHOULDER
Time 3:39 - Tempo 132 - Key G
THE BLUE STAR
RHYTHMAIRES
LH-11232
Merrbach Record Service
Houston, Texas


Blue Star
For
Square Dancing
BS-1960-A
Singing Call
Called
SWEET GEORGIA BROWN
Caller: BOB RUST
Music By:
THE FONTANA RAMBLERS
LH-10771
Merrbach Record Service
Houston, Texas


Blue Star
Square Dance
BS-1960-B
Singing Call
Instrumental
SWEET GEORGIA BROWN
Music By:
THE FONTANA RAMBLERS
LH-10772
Merrbach Record Service
Houston, Texas


BlueStar
For
Square Dancing
BS-1947-A
Singing Call
Called
TIE A YELLOW RIBBON ROUND
THE OLD OAK TREE
Caller: BOB FISK
Time 3:37 - Tempo 132 - Key C
THE BLUE STAR
RHYTHMAIRES
Merrbach Record Service
Houston, Texas

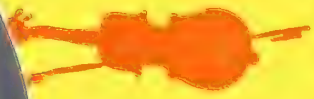

Blue Star
For
Square Dancing
BS-1947-B
Singing Call
Instrumental
TIE A YELLOW RIBBON ROUND
THE OLD OAK TREE
Time 3:37 - Tempo 132 - Key C
THE BLUE STAR
RHYTHMAIRES
Merrbach Record Service
Houston, Texas

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



Dance By
Charlie &
Bettye Procter
B-212-A



Round Dance
Instrumental

HOW ABOUT THAT

BELCO RHYTHM BOYS
BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





Dance By
Don &
Pete Hickman
B-212-B

Round Dance
Instrumental

NIGHT TRAIN

BELCO RHYTHM BOYS
BAND


EmArcy
EP-1-6126A
11812-11819
INSTRUMENTAL
BATTLE OF THE SAXES
1. BATTLE OF THE SAXES
(Modern Age Music—BMI)
2. LULLABY OF THE LEAVES
(Petkere–Young)
(Bourne, Inc.—ASCAP)
MERCURY RECORD CORPORATION
MADE IN U.S.A.


EmArcy
EP-1-6126B
11813-11820
Instrumental
BATTLE OF THE SAXES
1. THREE LITTLE WORDS (Calmar-Ruby)
(Harms Inc.—ASCAP)
2. EASY TO LOVE (Porter)
(Chappell & Co.—ASCAP)
MERCURY RECORD CORPORATION MADE IN U.S.A.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45
SYLVIA SYMS
Vocals
With Orchestra
Directed By
RALPH BURNS
ED 2307
(S 2798)
Part 3
Side 1
1. I DON'T WANT TO CRY ANYMORE
(Victor Schertzinger)
2. HONEY IN THE HONEYCOMB
(Vernon Duke-John Latouche)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45
SYLVIA SYMS
Vocals
With Orchestra
Directed By
RALPH BURNS
ED 2307
(S 2799)+
Part 3
Side 2
I'M SO HAPPY I COULD CRY
(Milton Berle-Nat Jaffe-Buddy Feyne)
2. DOWN WITH LOVE
(Harold Arlen-E. Y. Harburg)


Capitol
REG. U.S. PAT. OFF.
THE ART TATUM TRIO
ALBUM 408
2-408
(F2-408)
1. INDIANA
(Back Home Again In Indiana)
(James F. Hanley-Ballard MacDonald)
2. TEA FOR TWO
(Vincent Youmans-Irving Caesar)
ART TATUM, PIANO - SLAM STEWART, BASS
EVERETT BARKSDALE, GUITAR
MANUFACTURED BY CAPITOL RECORDS INC. - HOLLYWOOD, CALIFORNIA, U.S.A.


Capitol
REG. U.S. PAT. OFF.
THE ART TATUM TRIO
ALBUM 408
2-408
(F3-408)
1. JUST ONE OF THOSE THINGS
(Cole Porter)
2. SEPTEMBER SONG
(Kurt Weill-Maxwell Anderson)
ART TATUM, PIANO - SLAM STEWART, BASS
EVERETT BARKSDALE, GUITAR
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.


GRENN, INC.
CALLER
P.O. BOX 16, BATH, O
45 rpm
25290
Square Dance
By:
Bruce Welsh
3113-18A
OLD MAN RIVER
(instrumental)
Music: Russal's Men


GRENN, INC.
CALLER
P.O. BOX 16, BATH, O.
45 rpm
25290
Square Dance
By:
Bruce Welsh
3113-18B
OLD MAN RIVER
(vocal)
Caller: Bruce Welsh
Music: Russal's Men


WAGON WHEEL
RECORDINGS
WW 131
(62X20)
CALLED
"MERRY-GO-ROUND OF LOVE"
Caller
DON FRANKLIN
Music By
THE WAGON-MASTERS


WAGON WHEEL
RECORDINGS
WW 131
(62X20)
INSTRUMENTAL
"MERRY-GO-ROUND OF LOVE"
Music by
THE WAGON-MASTERS
P.O. Box 364
Arvada, Colo.


WAGON WHEEL
RECORDINGS
WW 607
SIDE 1
CALLED
"DARLIN' RAISE THE SHADE"
Caller: KEN BOWER
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.


WAGON WHEEL
RECORDINGS
WW 607
SIDE 2
INSTRUMENTAL
"DARLIN' RAISE THE SHADE"
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
EP-10
Side 1
DIZZY BROWN and the
DANCING TAMBOURINES
(1) AM I BLUE
(Clarke-Akst) (2:13)
(2) CECELIA
(D Dryer-H Ruby) (2:07)
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
EP-10
Side 2
DIZZY BROWN and the
DANCING TAMBOURINES
(1) GEORGIA ON MY MIND
(Carmichael-Gorrell) (2:19)
(2) JADA
(Bob Carleton) (2:09)
A PRODUCT OF AM-PAR RECORD CORP.


DECCA
MADE BY DECCA RECORDS, INC., NEW YORK, U.S.A.
EXTENDED PLAY 45
SONGS FOR SALE
ROBERTA SHERWOOD
With Orchestra
Directed By
JACK PLEIS
ED 2553
(S 3866)
Side 1
1. AVALON
(Vincent Rose-Al Jolson-B. G. DeSylva)
2. WHO DID YOU FOOL AFTER ALL
(Gus Van-Johnny Black-Joe Schenck)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
EXTENDED PLAY 45
SONGS FOR SALE
ROBERTA SHERWOOD
With Orchestra
Directed By
JACK PLEIS
ED 2553
(S 3867)✣
Side 2
1. CHEATIN' ON ME
(Lew Pollack-Jack Yellen)
2. JUST IN TIME
From Musical Production "Bells Are Ringing"
(Jule Styne-Betty Comden-Adolph Green)


COLUMBIA
B-416-2
45 RPM
5-1930
(ZEP 32209)
Band 1. SUSANNA'S LAST STAND -Foster-
-Arr: Ferrante-Teicher-
Band 2. CARAVAN -Ellington-Tizol-
Art Lou
FERRANTE & TEICHER
Duo-Pianists
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-416-3
45 RPM
5-1930
(ZEP 32210)
Band 1. CHOPSTICKS -Traditional-
Band 2. TABU -E. Lecuona-
Art Lou
FERRANTE & TEICHER
Duo-Pianists
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
A-213
SIDE 1
MARTHA DAVIS AND SPOUSE
A tribute to FATS WALLER
1. AIN'T MISBEHAVIN'
(Fats Waller-H. Brooks-A. Razaf) (2:34)
2. THE SPIDER AND THE FLY
(Fats Waller-A. Razaf-J. C. Johnson) (2:31)
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
A-213
SIDE 2
MARTHA DAVIS AND SPOUSE
A tribute to FATS WALLER
1. HONEYSUCKLE ROSE
(Fats Waller-A. Razaf) (3:06)
2. JITTERBUG WALTZ
(Fats Waller) (2:30)
A PRODUCT OF AM-PAR RECORD CORP.


EXTENDED PLAYING
Clef Records
EP-248-A
(10,758)
THE GENE KRUPA SEXTET #4
1. DON'T BE THAT WAY
2. BLOOZY WOOZY
(Under the Personal supervision of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.


EXTENDED PLAYING
Clef Records
EP-248-B
(10,759)
THE GENE KRUPA SEXTET #4
1. WINDY
2. MEDDLE MY MINOR
(Under the personal supervision of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.

MHP RECORDS



Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979

DJ COPY
MONO
MHP-4479-AM

© Jock Rock
Music (BMI)
Time: 3:05
Intro.: :17
End: fade

LEGEND IN HIS OWN MIND

(M. Hubbard - J. Fessenden)

MARV HUBBARD

MHP RECORDS



Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979

DJ COPY
STEREO
MHP-4479-AS

© Jock Rock
Music (BMI)
Time: 3:05

LEGEND IN HIS OWN MIND

(M. Hubbard - J. Fessenden)

MARV HUBBARD

BILLY J. SMITH

615 Records

STEREO

45 RPM
90-S-1028-A
TIME 3:08
BLUE RIDGE
MOUNTAIN PUB.
PROD.: JOHN REES
ENGINEER
BIL VORNDICK

"THE PLACE WHERE WE LOVE"

(BILLY J. SMITH)

10-90

SIX • ONE • FIVE RECORDS P.O. BOX 110829 NASHVILLE, TN 37222 615-776-2060

BILLY J. SMITH



STEREO

45 RPM
90-S-1028 B
TIME 3:18
CAMI PUBLISHING
ASCAP
PROD.: JOHN REES
BILLY J. SMITH
ENGINEER
BIL VORNDICK

"WHO'S GONNA LOVE A MAN LIKE ME"

(BILLY J. SMITH)

10-90

SIX • ONE • FIVE RECORDS P.O. BOX 110829 NASHVILLE, TN 37222 615-776-2060

RCA VICTOR



EPF 6000
SIDE 1
547-0629
(F2PH-4027)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—SOMEBODY LOVES ME
2—OF THEE I SING

1. Eddie Fisher with Hugo Winterhalter and his Orch.
2. The Sauter-Finegan Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



EPF 6000
SIDE 12
547-0629
(F2PH-4038)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—MINE

2—'S WONDERFUL

1. Lou Monte with Joe Reisman and his Orch.
2. The Sauter-Finegan Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 2
547-0630
(F2PH-4028)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—LOVE WALKED IN
2—LOOKING FOR A BOY

1. The Melachrino Strings conducted by George Melachrino
2. Eartha Kitt with Henri René's Orch. and Chorus

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.


RCA VICTOR
EPF 6000
SIDE 11
547-0630
(F2PH-4037)
45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY
1—BIDIN' MY TIME
2—THEY ALL LAUGHED
1. June Valli with Joe Reisman and his Orch.
2. Jaye P. Morgan with Hugo Winterhalter and his Orch.
TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 3.
547-0631
(F2PH-4029)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—SOMEONE TO WATCH OVER ME
2—NICE WORK IF YOU CAN GET IT

1. Jaye P. Morgan with Hugo Winterhalter and his Orchestra
2. Henri René and his Orchestra and Chorus

TRADE MARKS ● REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



EPF 6000
SIDE 10
547-0631
(F2PH-4036)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—SWANEE

2—HOW LONG HAS THIS BEEN GOING ON

1. Jaye P. Morgan with Hugo Winterhalter's Orchestra and Chorus
2. Dinah Shore with Orchestral Accomp.

TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA — CAMDEN, N. J., U.S.A. — MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 4
547-0632
(F2PH-4030)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—WINTERGREEN FOR PRESIDENT
2—THEY CAN'T TAKE THAT AWAY FROM ME

1. Hugo Winterhalter and his Orch.
2. Henri René and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA — CAMDEN, N. J. — MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 9
547-0632
(F2PH-4035)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—EMBRACEABLE YOU
2—SONG OF THE FLAME

1. June Valli with Joe Reisman and his Orch.
2. Hugo Winterhalter and his Orch.

TRADE MARKS REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



EPF 6000
SIDE 5
547-0633
(F2PH-4031)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—FASCINATING RHYTHM

2—WHO CARES

1. Lou Monte with Joe Reisman and his Orch.
2. Frankie Carle, at the Piano with
Rhythm Accompaniment

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—U.S.A.

RCA VICTOR



EPF 6000
SIDE 8
547-0633
(F2PH-1034)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—DO IT AGAIN

2—LET'S CALL THE WHOLE THING OFF

1. Jaye P. Morgan with Hugo Winterhalter's Orchestra and Chorus

2. Henri René and his Orch. and Chorus

TRADE MARKS ● REGISTERED ● MARCAS REGISTRADAS – RADIO CORPORATION OF AMERICA – CAMDEN, N.J. – MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 6
547-0634
(F2PH-4032)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—I'LL BUILD A STAIRWAY TO PARADISE

2—A FOGGY DAY

1. June Valli with Joe Reisman and his Orch.
2. Henri René and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 7
547-0634
(F2PH-4033)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—LOVE IS SWEEPING THE COUNTRY

2—I'VE GOT A CRUSH ON YOU

1. Hugo Winterhalter and his Orch.
2. Lou Monte with Joe Reisman and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA — CAMDEN, N. J. — MADE IN U.S.A.


Capitol
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
2-634
(F2-634)
1. SCINTILLA II
(Jimmy Giuffre)
2. THIS IS MY BELOVED
(Vernon Duke)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.


Capitol
REG. U.S. PAT. OFF.
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
2-634
(F5-634)
THE LEPRECHAUN
(Jimmy Giuffre)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD CALIFORNIA • U.S.A.

Special Disk
Jockey Record
Not For Sale

SUNFLOWER



SUN 125
(72 L 3706-M)
℗ 1972
Sunflower
Enterprises,
A Joint
Venture.

MONO

Warner Bros.
Music
ASCAP
3:03

MY OWN TRUE LOVE

(Mack David-M. Steiner)

FRANKIE LAINE

Produced by Mack David &
Tony Camillo

SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046

Special Disk
Jockey Record
Not For Sale

SUNFLOWER



SUN 125

(72 L 3706-S)

Warner Bros.
Music
ASCAP
3:03

℗ 1972
Sunflower
Enterprises,
A Joint
Venture.

STEREO

MY OWN TRUE LOVE

(Mack David-M. Steiner)

FRANKIE LAINE

Produced by Mack David &
Tony Camillo

SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046



PROMOTIONAL COPY
NOT FOR SALE
Time: 3:06
Robbins Music
Corp. (ASCAP)
Arranged by
William Motzing,
Meco and Lance
Exec. Producer:
Charles Koppelman
26

STEREO
NB 2339 DJ
81 CS 180
Produced by
Meco Monardo and
Lance Quinn for
The Entertainment
Company

BLUE MOON
(L. Hart/R. Rodgers)
MECO
From Album NBLP 7260 "IMPRESSIONS OF
'AN AMERICAN WEREWOLF IN LONDON'"
℗ 1981 PolyGram Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

RCA



Produced by
Tom Collins
Strings
arranged by
Archie Jordan

MONO
JH-11435
(PB-11435)
PA-11435-C
NOT
FOR SALE
Stonebridge
Music/
Threesome
Music, Inc.,
ASCAP
3:02
Intro: 08
End: Cold

YOU DON'T BRING ME FLOWERS

(N. Diamond-A. Bergman-M. Bergman)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1978 RCA RECORDS

RCA



STEREO
JH-11435
(PB-11435)
PB-11435-A
NOT
FOR SALE
Stonebridge
Music/
Threesome
Music, Inc.,
ASCAP
3:02
Intro: 08
End: Cold

Produced by
Tom Collins
Strings
arranged by
Archie Jordan

YOU DON'T BRING ME FLOWERS

(N. Diamond-A. Bergman-M. Bergman)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1978 RCA RECORDS

RCA



Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson

MONO
JH-10967
(PB-10967)
PA-10967-C
NOT
FOR SALE
Filmways
Music
Publishing Inc.,
ASCAP
2:30
Intro: 12
End: Fade

BORN BELIEVER

(Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

RCA



STEREO
JH-10967
(PB-10967)
PB-10967-A

NOT
FOR SALE

Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson



Filmways
Music
Publishing Inc.,
ASCAP

2:30
Intro: 12
End: Fade

BORN BELIEVER

(Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

RCA



Produced by
Bob Ferguson

MONO
JH-11044
(PB-11044)
PA-11044-C
NOT
FOR SALE
Steeplechase
Music, BMI
3:05
Intro: 14
End: Fade

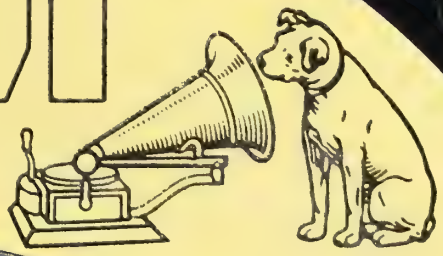
IF IT AIN'T LOVE BY NOW

(from the "Born Believer" album, APL1-2399)
(Jeff Barry-Doug Haywood)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

RCA



STEREO
JH-11044
(PB-11044)
PB-11044-A
NOT
FOR SALE
Steeplechase
Music, BMI
3:05
Intro: 14
End: Fade

Produced by
Bob Ferguson

IF IT AIN'T LOVE BY NOW

(from the "Born Believer" album, APL1-2399)
(Jeff Barry-Doug Haywood)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS


LONDON
Pub: Robbins
Music Corp.
ASCAP
Time: 3:06
DR 37973
45 LON 20015
Made in U.S.A.
EBB TIDE
(R. Maxwell)
MANTOVANI AND HIS ORCHESTRA
From the album Mr. Music. . .Mantovani
(LL 3474: PS 474)


LONDON
Pub: Miller
Music Corp.
ASCAP
Time: 2:07
DR 38949
45 LON 20015
Made in U.S.A.
GAMES THAT LOVERS PLAY
(Eine Ganze Nacht)
(L. Kusik; J. Last; E. Snyder)
MANTOVANI AND HIS ORCHESTRA


LONDON RECORDS
SOMEONE
NICE LIKE YOU
(Newley; Bricusse)
PROMOTIONAL COPY
Hollis Music
Inc. - BMI
Time: 2:15
45-LON 9552
MANTOVANI
Made in U.S.A.
DR 29368


LONDON RECORDS
WHAT KIND
OF FOOL AM I
(Newley; Bricusse)
PROMOTIONAL COPY
Hollis Music
Inc. - BMI
Time: 2:30
45-LON 9552
MANTOVANI
Made in U.S.A.
DR 29369


LONDON RECORDS
WHISTLE
DOWN THE WIND
(Arnold)
Harvard
Music Inc.
BMI
Time: 2:10
45-LON 9520
MANTOVANI AND
HIS ORCH.
Made in U.S.A.
DRF 28929


LONDON RECORDS
THE WALTZ
YOU SAVED FOR ME
(King; Flindt; Kahn)
Leo Feist
Inc.
ASCAP
Time: 2:45
45-LON 9520
MANTOVANI AND
HIS ORCH.
Made in U.S.A.
DRF 29000


ABC-PARAMOUNT
PLUG SIDE
N
NOT
FOR SALE
sic Co.,
BMI
2:45
45-9863
AMP 45-3036
LOVE ME FOREVER
(Guthrie-Lynes)
EYDIE GORME
Arranged and Conducted by DON COSTA
Trumpet Solo by BERNIE GLOW
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
PROMOTION COPY
NOT FOR SALE
Livingston-Evans Music Co., ASCAP 2:45
45-9863
AMP 45-3037
LET ME BE LOVED
(From Warner Bros. film "The James Dean Story")
(Livingston-Evans)
EYDIE GORME
Arranged and Conducted by DON COSTA
Trumpet Solo by BERNIE GLOW
A PRODUCT OF AM-PAR RECORD CORP.


monument
DISC-JOCKEY
NOT FOR SALE
Moss Rose
Publ. BMI
E2W-810
45-930
Time: 2:37
Produced by
Steve Poncio
I LOVE YOU DROPS
(Bill Anderson)
DON CHERRY
MONUMENT RECORD CORP., MADE IN U.S.A.


monument
DISC-JOCKEY
NOT FOR SALE
Matamoros
Music BMI
E2W-811
45-930
Time: 2:06
Produced by
Steve Poncio
DON'T CHANGE
(Bobby Sykes)
DON CHERRY
MONUMENT RECORD CORP., MADE IN U.S.A.

HAPPY TRACKS



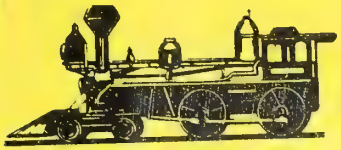
HTR-508A

Choreography by
JOHN & FRAN
DOWNING

BAREFOOT TWO-STEP

Music by
THE BRAKEMEN

HAPPY TRACKS



HTR-508B

Choreography by
HI & COOKIE
GIBSON

FANTASIA

Music by
THE BRAKEMEN


ROCK ISLAND
RECORDS
SIDE ONE
Exec. Producer
Thomie Williams
Producer : Doug
Mays
Arranged by
Mays, Thomie
Williams, Joe
Broadus
(NR13415-1)
Engineer:
Freddy Dolittle
Publisher:
Bayou Brothers
/Mays Music
BMI
Time 2:50
RAINING IN MY HEART
(Doug Mays)
DOUG MAYS & THE STICKY KIDS
with
Thomie Williams
Recorded at Tri-State Sound, Biloxi, Miss.


ROCK ISLAND
RECORDS
SIDE TWO
Exec. Producer
Thomie Williams
Producer: Doug
Mays
Arranged by:
Mays, Brown,
Dittmen, Griffin,
Steele, Williams
(NR13415-2)
Engineer:
Pat Fagan,
Doug Mays
Publisher:
Singing River
Music BMI
Time 3:02
PART TIME LOVER
(Doug Mays & Thomie Williams)
DOUG MAYS & THE STICKY KIDS
with
Thomie Williams
Recorded live at Tri-Star in Biloxi, Miss.

REFLECTING NOSTALGIA



45 RPM
©Rene Marion
1974
092274

Time: 2:30
CSS 85A
The Gallery

JAMESTOWNE PLAYERS

Marion-Gagnon-Bergeron

CHILDREN ARE CHILDREN



45 RPM
©Rene Marion
1974
STEREO

Time: 3:36
CSS 85B
The Gallery

JAMESTOWNE PLAYERS

Marion-Gagnon-Bergeron


Selector Sound
STEREO
1880 Century Park East
Owepar (BMI)
(SS-1977-A)
Los Angeles, Calif.
0351
Time: 3:35
JOLENE
(Dolly Parton)
GLORIA ANN TAYLOR
Prod. by Walt Whisenhunt


Selector Sound
STEREO
1880 Century Park East
Glorius Music
(BMI)
(SS-1977-B)
Los Angeles, Calif.
0351
Time: 2:00
MUSIC
(Gloria Ann Taylor - Walt Whisenhunt)
GLORIA ANN TAYLOR
Prod. by Walt Whisenhunt


SUDDEN
RECORDS
CARDIAC KIDS
STEREO
45 RPM
TIME; 4:01
SR 10005
SIDE A
LITTLE LIES
(S.Moser)
CARDIAC KIDS
©&℗1981 PlungerMusic
ASCAP


SUDDEN
RECORDS
CARDIAC KIDS
STEREO
45 RPM
TIME: 4:22
SR 10005
TONIGHT'S THE NIGHT
(S.Moser)
CARDIAC KIDS
©&℗1981 Plunger Music
ASCAP


NX
records
P.O. Box 5607
Burbank, Calif.
91510
1180-A
BMI
Organist:
Dominic
MORE THAN I CAN SAY
(Curtis & Allison)
100 TANGO


FINX
records
P.O. Box 6607
Burbank, Calif.
91510
1180-B
BMI
Organist:
Dominic
EVERY WOMAN IN THE WORLD
(Bugatti & Musker)
100 TANGO

A SUBSIDIARY OF G S F INC.

GSF RECORDS

6891

1127

Time: 3:04

Access Music Corp.
Lori Joy Music
Wesaline Music
(BMI)



Executive Producer:
Lloyd Price
Produced by
George Kerr for
Mark Shawn Prod.
Arranged by
Bert Keyes &
The Skull Snaps

B

MY HANG UP IS YOU

(Wesaline Kerr)

SKULL SNAPS

℗ 1973 GSF RECORDS, INC.

GSF RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

A SUBSIDIARY OF G S F INC.

GSF RECORDS

6891
1126
Time: 3:04
Gambi Music
(BMI)



Executive Producer:
Lloyd Price
Produced by
George Kerr for
Mark Shawn Prod.
Arranged by
Bert Keyes &
The Skull Snaps

IT'S A NEW DAY

(I. Woods)

SKULL SNAPS

℗ 1973 GSF RECORDS, INC.

SAMPLE

GSF RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


YOU'RE MY
WORLD'S GREATEST TREASURE
(Dave Folta)
R
E
V
STEREO
1950
Folta Publishing
(BMI)
Time: 3:27
(9029)
DAVE FOLTA
Engineered by Bruce Graham
Produced by Billy Joe Walker
12055 Burbank Blvd.
No. Hollywood, CA. 91607

PAYING MY DUES

(Dave Folta)



REV

STEREO

1950

Folta Publishing
(BMI)
Time: 3:30
(9030)

DAVE FOLTA

Engineered by Bruce Graham
Produced by Billy Joe Walker
12055 Burbank Blvd.
No. Hollywood, CA. 91607


ROULETTE
R-7162
ADAM R. LEVY
& FATHER
ENTERPRISES
INC. (BMI)
3:55
45 RPM
#20360S
PART I
Compatible
Stereo
THE NIGHT OF THE WOLF
(Ivano Alberto Fossati)
AL FOSTER BAND
Recorded in Italy by
CETRA/NUMERO 1
℗ 1975 ROULETTE
RECORDS, INC.
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
R-7162
ADAM R. LEVY
& FATHER
ENTERPRISES
INC. (BMI)
3:00
45 RPM
#20361S
PART II
Compatible
Stereo
THE NIGHT OF THE WOLF
(Ivano Alberto Fossati)
AL FOSTER BAND
Recorded in Italy by
CETRA/NUMERO 1
℗1975 ROULETTE
RECORDS, INC.
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

Georgette

Side 1

Georgette Music Co. (BMI)

45 RPM

Record No.

225 A

"ARAPINA"

TONY TAWA and his near east caravan

Vocal & Guitar - George Manis

Composed, Arranged, and Conducted by

FRED ELIAS

Georgette Music Co.
16 W. 30th St., N.Y. 1, N.Y

Georgette

Side 2

Georgette Music Co. (BMI)



45 RPM

Record No.

225 B

"KAMANGA DUBKI"

TONY TAWA and his near east caravan

Composed, Arranged, and Conducted by

FRED ELIAS

Georgette Music Co.
16 W. 30th St., N.Y. 1, N.Y.


abc Records
™
Publisher:
ABC/Dunhill
Music, Inc./
E.L.D.G. Music
Inc. (BMI)
(45-17026-S)
STEREO
ABC-12222
Time: 3:59
PRODUCED BY
GARY KATZ
"THE FEZ"
(From the LP "ROYAL SCAM")
(D. Fagen/W. Becker/P. L. Griffin)
STEELY DAN
©1976, ABC
Records, Inc.


abc Records
TM
Publisher:
ABC/Dunhill
Music, Inc.
(BMI)
(45-17027-S)
STEREO
ABC-12222
Time: 4:22
PRODUCED BY
GARY KATZ
"SIGN IN STRANGER"
(From the LP "ROYAL SCAM")
(D. Fagen/W. Becker)
STEELY DAN
©1976, ABC
Records, Inc.

RAY BARRETTO

CTI

RECORDS

Promotional
Copy Not
For Sale



SIDE B
OJ 53B
Time 3:20
BMI

A DIVISION OF
CREED TAYLOR INC
OLD CHELSEA STATION
NEW YORK NEW YORK
10113
PRODUCED BY
Creed Taylor

LA CUNA

Howard Schneider
Cocinando Music/
Char-Liz Music, Inc. /BMI
©℗1981, Creed Taylor,Inc.

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20TH CENTURY RECORDS

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



LEON HAYWOOD

45 RPM

BTC 2228

†BTC 2228B†

℗ 1975

Copyright Control

I Know What Love Is

(M. McQueen, E. McQueen)

Arranged by Leon Haywood & Gene Page

Produced by Leon Haywood

MANUFACTURED AND DISTRIBUTED BY PYE RECORDS ATV HOUSE, GT. CUMBERLAND PLACE, W.1

(ON MY WAY TO)
THE DEVIL

(Butler - Cannon - Charmatz - D; Penna)
Pennasonic Music
(BMI)

P & M
RECORDS



STEREO
PM 393 A
(BF-101-AA)
Lead Vocal:
BOB GARRETT
Time: 2:55

EXORCIST

Produced by D; Penna
Box 4172
Panoroma City, Calif. 91412
A Division of The P.P.I. Corp.
5-74

(GOT TO RUN FROM)
THE DEVIL
(Butler - Cannon - Charmatz - D; Penna)
Pennasonic Music
(BMI)

P & M
RECORDS



STEREO
PM 393 B
(BF-101-A)
Lead Vocal:
BOB GARRETT
Time: 3:02

EXORCIST
Produced by D; Penna
Box 4172
Panoroma City, Calif. 91412
A Division of The P.P.I. Corp.
5-74


ATLANTIC
45 R.P.M.
7-87157
STEREO
SIDE 1
Time: 4:09
ST-A-76406
Pub., Roland/Lentz Music, adm. by Warner-Chappell Music, BMI.
©1995 Atlantic Recording Corp.
All Rights Reserved.
0 7567-87157-7 8
RISING STORM
DECEMBER
(Ed Roland)
COLLECTIVE SOUL
Produced by Ed Roland & Matt Serletic for Rising Storm Productions
From the Atlantic album #82745-"COLLECTIVE SOUL"
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

DIV. OF WAYSIDE RECORDS, INC.

natural sound



Produced By
Paul Burnell

Back Bay
B.M.I.
2:24

NS-2001

FINGER PICKIN' POLKA

(Norman Vautour)

WESTERN PARTNERS

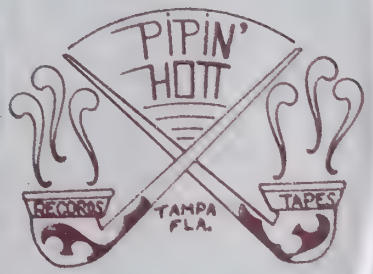
44 CONCORD ST., MAYNARD, MASS.


DIV. OF WAYSIDE RECORDS, INC.
natural
sound
Produced By
Paul Burnell
Back Bay
B.M.I.
2:33
NS-2001
JUST YESTERDAY
(Fred Richard)
WESTERN PARTNERS
44 CONCORD ST., MAYNARD, MASS.

BEGGARS' OPERA

T. True, R. Shokes,
G. Kingery, & J. Dixon

SIDE A
(NR12062-1)
Double "T"
Music - BMI
TIME 4:05



WISDOM

(G. Kingery / R. Shokes)

Special thanks: D. Campton

I'VE BEEN WAITING (SO LONG)

(T. True / R. Shokes)

SIDE AA
(NR12062-2)
Double "T"
Music - BMI
TIME 3:16

PIPIN' HOTT
RECORDS
TAMPA FLA.
TAPES

BEGGARS' OPERA

T. True, R. Shokes,
G. Kingery & J. Dixon


D. L. V.
DISCOS LARGA VIDA
5056
45 RPM
Ranchera
2:52
CAMINITO DE RIELES
(D. D. A,)
EL PALOMO Y EL GORRION
5056- A
Manufactured in the U.S.A. by FALCON Record Co., McAllen, Texas


D.L.V.
DISCOS LARGA VIDA
5056
45 RPM
Ranchera
2:22
Ramms --BMI
Pedro
DESILUSION
(Lictor Guzman Cardoso)
EL PALOMO Y EL GORRION
5056-B
Manufactured in the U.S.A. by FALCON Record Co.-McAllen, Texas

SARDIS

RECORDS



Arthur Smith
Studios
℗ 1974
45 RPM

Clay Music
Corp. BMI
Side One
Time: 2:30
475-28A

WALK THE ROAD OF LOVE

(E. Cockerham)

BARBARA MARION

SARDIS

RECORDS



Arthur Smith
Studios
℗1974
45 RPM

Summit Music
Corp. ASCAP
Side Two
Time: 2:20
475-28B

THE END OF THE WORLD

(S. Dee & A. Kent)

BARBARA MARION


QUICKSILVER
QS-900
(QS-900-A)
45 RPM
© 1985
Time: 4:25
"HOW DO YOU DO"
(A LOVE SONG)
(Billy Misener)
BILLY MISENER
From the album "Night Fire" QS-9005
An Aurasion Production for the
Georgetowne Sound


QUICKSILVER
QS-900
(QS-900-B)
45 RPM
℗ 1985
Time: 3:29
"YOU AND ME"
(Billy Misener)
BILLY MISENER
From the album "Night Fire" QS-9005
An Aurasion Production for the
Georgetowne Sound


CHAPEL
RECORDS
45 RPM
SIDE 1
C-1001
Tune 1—GREAT GOD WHAT DO I SEE—1:27
Tune 2—THIS IS MY FATHERS WORLD—1:40
DANTE PERFUMO
Accompanied by Mavis Marso


CHAPEL
RECORDS
45 RPM
Tune 1—1:30
Tune 2—1:37
SIDE 2
C-1002
Tune 1 . . . 1:30
WHEN THE KING SHALL CLAIM HIS OWN
Tune 2 . . . 1:37
BENEATH THE CROSS OF JESUS
DANTE PERFUMO
Accompanied by Mavis Marso

TAM

Produced by
John R. Craig

Maggie Magee
Music BMI

SIDE A
2:55

TRS 8102
(G-1507A)
STEREO

SOUTHERN CANNONBALL

(M. McCoy)

MIKE McCOY

℗1981 TAM Records

TAM Records - Box 1676 - Lenoir, N.C. 28645

TAM

Produced by
John R. Craig

Maggie Magee
Music BMI

SIDE B
3:10

TRS 8102
(G-1507B)
STEREO

LONELY AND BLUE

(M. McCoy - J. Craig)

MIKE McCOY

℗1981 TAM Records

TAM Records - Box 1676 - Lenoir, N.C. 28645

FAR ACROSS THE DEEP OCEAN

(Robert G. Brown)

ASTRO
RECORDS



Carleen Pub. Co.
BMI
(1372)
TIME: 2:35

SAL CARSON

With
THE GLENNS
And The
SAL CARSON ORCHESTRA
Arranged By
BOB SISCO

THROUGH ALL THE YEARS

(Robert G. Brown)



ASTRO
RECORDS

Carleen Pub. Co.
BMI
(1373)
TIME: 2:21

SAL CARSON

With The
SAL CARSON ORCHESTRA
Arranged By
BOB SISCO


MIAMI RECORDS
RANCHERA
℗ 1973
2112
NO ME LO TOMES A MAL
(José Angel Espinoza)
HERMANAS FLORES
(PY-334-A)
MANUFACTURED AND DISTRIBUTED IN THE U.S.A. UNDER LICENSE FROM POLYDOR INC. ®


MIAMI RECORDS
RANCHERA
℗ 1973
2112
ME ESTAN ROBANDO
(Roberto Safra Jiménez)
HERMANAS FLORES
(PY-334-B)
MANUFACTURED AND DISTRIBUTED IN THE U.S.A. UNDER LICENSE FROM POLYDOR INC. ®

Produced By Rick Miller
Engineered By Thomas T. Behnke II
for

Creative Touch Productions
Petaluma, California



Stereo
Side A

Time: 2:38
45 RPM Stereo
(41085)

THERE ARE SO MANY LOST PEOPLE

(Priscilla Hansen Verner)

LISA BANEY

℗ 1982 Creative Touch Productions
ASCAP

Produced By Rick Miller
Engineered By Thomas T. Behnke II
for

Creative Touch Productions
Petaluma, California

Julie, Scott &
Travis Verner

Heidi & Rhett
Lewis



Stereo
Side B

Time: 2:22
45 RPM Stereo
(41085)

Lisa Lambert

Susannah Murray

EVERY YEAR AT CHRISTMAS TIME

(Priscilla Hansen Verner)

℗ 1982 Creative Touch Productions
ASCAP



Joint Artists

Joint Artists
Music Company
BMI (3:50)

JA-452-S1

Prod. By:
Chuck Daniels
A&R: Bob Stern
& Tim Ackerman

I DIG HOME MADE

(Bill Skeffington)

BOB RAINS



Joint Artists

Joint Artists
Music Company
BMI (3:30)

JA-452-S2

Prod. By:
Chuck Daniels
A&R: Bob Stern
& Tim Ackerman

IT'S A GREAT DAY TODAY

(John Cates)

BOB RAINS

Hart, Cross, Bittner
Productions

HOT CROSS BUNS

SIDE A

45 RPM



DON'T BE CROSS 3:01

Written and Arranged by
JOHN CROSS

Hart, Cross, Bittner
Productions

HOT CROSS BUNS

SIDE B

45 RPM



SWEET OR SOUR 3:57

Written and Arranged by
JOHN CROSS
Lyrics by
JOE ALLEGRA


RNX
records
1029-A
ASCAP
Organist: DOMINIC
Guitars & Uke:
GEORGE STEELE
DAVE BEELER
THE HAWAIIAN WEDDING SONG
(King)
108 WALTZ


RNX
records
1029-B
ASCAP
Organist: DOMINIC
Guitars & Uke:
GEORGE STEELE
DAVE BEELER
THE MOON OF MANAKOORA
(Newman)
108 WALTZ



P.O. Box 6607

Burbank, Calif.
91510

1221-A

BMI

Organist:
Dominic

OOM-PAH-PAH-WALTZ

(Bart)

168 WALTZ


LYNX
records
P.O. Box 6607
Burbank, Calif.
91510
1221-B
BMI
Organist:
Dominic
MAMAS DON'T LET YOUR BABIES
GROW UP TO BE COWBOYS
(Bruce)
168 WALTZ


ANX
records
P.O. Box 6607
Burbank, Calif.
91510
1183-A
BMI
Organist:
Dominic
DADDY DON'T YOU WALK SO FAST
(Callander & Stephens)
104 FOX TROT


NX
records
P.O. Box 6607
Burbank, Calif.
91510
1183-B
BMI
Organist:
Dominic
STAND BY YOUR MAN
(Wynette & Sherrill)
104 FOX TROT


J.R. PRODUCTIONS
JR RECORDS
Produced by
Junior Reid
Distributed By
J.R. PROMOTIONS
18 Lynsie Crescent
(off Dunrobin Rd.)
Kingston 5
Tel: 931-0538
Made in Jamaica
(P) (C) 1992
THIS IS MY LIFE
PLANCHERS
ALL RIGHTS RESERVED


J.R. PRODUCTIONS
JR
RECORDS
Produced by
Junior Reid
Distributed By
J.R. PROMOTIONS
1B Lynsie Crescent
(off Dunrobin Rd.)
Kingston 5
Tel: 931-0538
Made in Jamaica
(P) (C) 1992
ALL RIGHTS RESERVED




COLUMBIA
FOR DEMONSTRATION
USE ONLY
NOT FOR SALE
EYDIE
GORME
4-44299
ZSP 119978
2:27
LIFE IS BUT A MOMENT
(Canta Ragazzina)
-L. Kusik - E. Snyder - I. Pattacini-
Arr. & Cond. by Mitch Leigh
Prod. by Mike Berniker
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
45 RPM
EYDIE GORME
4-44299
ZSP 135910
2:40
WHAT MAKES ME LOVE HIM?
-J. Bock - S. Harnick-
(From the Musical Production "The Apple Tree")
Arranged by Jack Andrews
Conducted by Joe Guercio
Produced by Mike Berniker
℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

MCA RECORDS

ME AND MILLIE

(Bobby Goldsboro)

★

STEREO

PROMOTION
COPY
NOT FOR SALE

MCA - 40705
(MC 6078)



House of Gold
Music, Inc.
(2:19) (BMI)

RONNIE SESSIONS

PRODUCED BY CHIP YOUNG

℗1977 MCA
RECORDS, INC.

©1973 MCA RECORDS, INC. MFD BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608

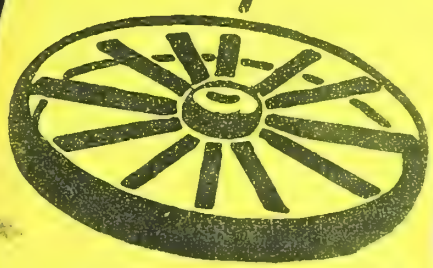

THESE ARE
THE THINGS YOU ARE
(Loren Nichols)
Capitol
REG. U.S. PAT. OFF.
RECORDS
Bowie Music
BMI
2:07
4405
(45-33877)
Produced By:
KARL ENGEMANN
TOMMY SANDS
Orchestra Conducted By
Jimmie Haskell
MADE BY CAPITOL RECORDS, INC., U.S.A. • T.M. MARCA REG.


THE
OLD OAKEN BUCKET
(Ervin Drake)
Capitol
REG. U.S. PAT. OFF.
RECORDS
Court Music Corp.
ASCAP
2:43
4405
(45-33879)
Produced By:
KARL ENGEMANN
TOMMY SANDS
Orchestra Conducted By
Jimmie Haskell
MFD. BY CAPITOL RECORDS, INC., U.S.A.


WAGON WHEEL
RECORDINGS
WW 507
(59X11)
SIDE 1
CUED
"BLUE, BLUE DAY"
Cues: JOHN WINTERS
Music by THE WAGON-MASTERS


WAGON WHEEL
RECORDINGS
WW 507
(59X11)
SIDE 2
INSTRUMENTAL
"BLUE, BLUE DAY"
Music by
THE WAGON-MASTERS
P.O. Box 364
Arvada, Colo.

WAGON WHEEL
RECORDINGS





W.W. 508

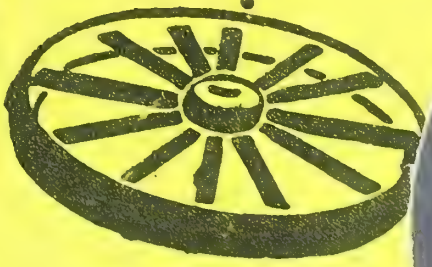
Side 1
Inst.

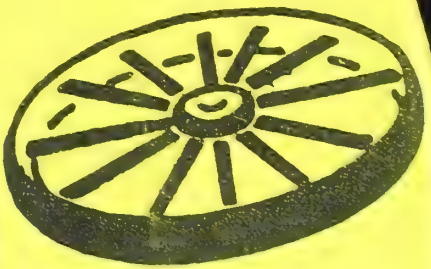
MUSIC IS MY WOMAN

Music By:

The Wagon Masters

WAGON WHEEL
RECORDINGS





W.W. 508

Side 2
Cued

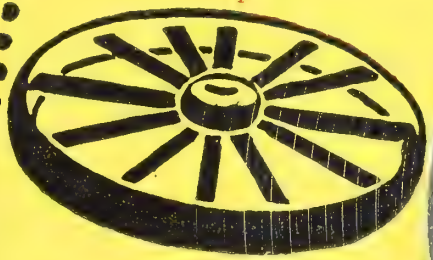
MUSIC IS MY WOMAN

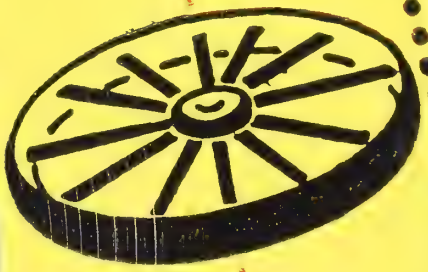
Cued By: George N. Smith

Music By:
The Wagon Masters


WAGON WHEEL
RECORDINGS
WW 125
SIDE 1
INSTRUMENTAL
"DUELING BANJOS"
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.

WAGON WHEEL
RECORDINGS





WW 125
SIDE 2

INSTRUMENTAL

"PITTER PATTER"

Music by:

THE WAGON MASTERS

P.O. BOX 364
ARVADA, COLO.

RCA VICTOR



47-7913

Amadeo Music
ASCAP
M2PW-0324
2:01

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY
Producer
Neely Plumb

A HUNDRED YEARS AGO

(Gary Oakes)

THE LIMELITERS

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

RCA VICTOR



47-7913

Amadeo Music
ASCAP
MZPW-0359

2:1

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY
Producer
Neely Plumb

PACO PECO
(Pronounced Pah-co Pay-co)
(Neely Plumb)

THE LIMELITERS

TRADE ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

45 RPM

ATCO

RECORDS





45-6911
Pub., Castle Hill, ASCAP
Time: 2:58

VOCAL
ST-72-C-25195 SP
From Atco LP 7015
℗1972 Atlantic
STEREO

STOP AND START IT ALL AGAIN

(J. Edwards)

JONATHAN EDWARDS

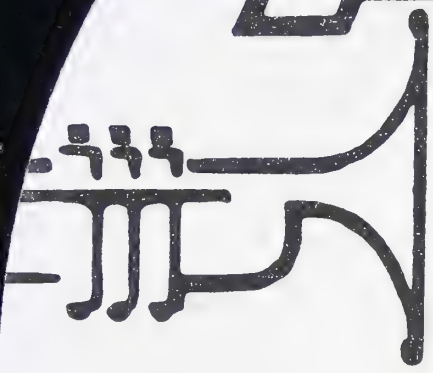
Produced by Peter Casperson for North Country Productions, Ltd.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS





45-6911
Pub., Castle Hill, ASCAP
Time: 2:53

VOCAL
72-C-25195 SP
From Atco LP 7015
℗1972 Atlantic
MONO

STOP AND START IT ALL AGAIN

(J. Edwards)

JONATHAN EDWARDS

Produced by Peter Casperson for North Country Productions, Ltd.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


A PRODUCT OF BASF SYSTEMS, A DIVISION OF BASF WYANDOTTE CORPORATION, BEDFORD, MASS. 01730
BASF
MADE IN U.S.A.
SIDE 1
Critique Music
BMI
STEREO
45 RPM
2:37
PROMOTION COPY
NOT FOR SALE
B 15347 A
Produced by
Carl Strube at
Commercial
Ventures,
Bangor, Maine
TAKE ME BACK
(Bouchard, Gass, Meister)
GARY MEISTER
℗ 1974

JOHNNY DARRELL

PROMOTION COPY
NOT FOR SALE

STEREO
SUA 50292
ZTS 124805
Time: 3:18

UNITED ARTISTS RECORDS

Unart Music Corp. BMI

PLUG SIDE

"WITH PEN IN HAND"

(B. Goldsboro)
Produced by Bob Montgomery
Arranged by Don Tweedy

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.

JOHNNY DARRELL

PROMOTION COPY
NOT FOR SALE

STEREO
SUA 50292
ZTS 124806
Time: 2:53

UNITED ARTISTS RECORDS

United Artists
Music Co., Inc.
ASCAP

"POETRY OF LOVE"

(Billy Edd Wheeler)
Produced by Bob Montgomery
Arranged by Don Tweedy

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25239
(203,021)
Square Dance
Instrumental
HAULOVER
(hoedown)
Music: Russal's Men


GRENN, Inc.
CALLER
P. O. Box 16, Bath, O.
45 RPM
25239
(203,022)
Square Dance
Instrumental
JIGSAW
(hoedown)
Music: Russal's Men


GRENN, Inc.
CALLER
P.O. Box 16, BATH, O.
45 RPM
25278
(25278-A)
Square Dance
Instrumental
Hoedown
HEY MOLLY
Music Russal's Men


CALLER
GRENN, Inc.
P.O. BOX 16, BATH, O.
45 RPM
25278
(25278-B)
Square Dance
Instrumental
Hoedown
SQUARE STONE
Music Russal's Men


GRINN, Inc.
P.O. Box 14, Bath, O.
CALLER
45 RPM
26001
(79266)
Round Dance by
Nita and
Manning
Smith
TENNESSEE TWO STEP
Music - RUSSAL'S MEN
Printed In U.S.A.


CALLER
45 RPM
26001
(79267)
Round Dance by
Grace and
Palmer
Boeger
TEASING
Music - RUSSAL'S MEN
Printed In U.S.A.


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25068
(79641)
Square Dance
Instrumental
MONONGAHELA
(Al Russ)
Music - RUSSAL'S MEN


WHIFFLETREE
(Al Russ)
Music - RUSSAL'S MEN


GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45 RPM
25184
(202,919)
Square Dance
With Call
Dance by
Chip
Hendrickson
RED RIVER VALLEY
Caller: Chip Hendrickson
Music: Russal's Men


GRENN, Inc.
P.O. Box 16, Bath, O.
TOP CALLER
45 RPM
25184
(202,019)
Square Dance
Instrumental
Dance by
Chip
Hendrickson
RED RIVER VALLEY
Music: Russal's Men

GRENN, Inc.

P.O. Box 16, Bath, O.

CALLER

45 RPM

25200

(202,339)



Square Dance

With Call

Dance By

Dick Leger

ROUND AND ROUND

Caller: Dick Leger

Music: Russal's Men

GRENN, Inc.

CALLER

P.O. Box 16, Bath, O.

45 RPM

25200

(202,340)



Square Dance

Instrumental

Dance By

Dick Leger

31

ROUND AND ROUND

Music: Russal's Men

MFD. BY CAPITOL RECORDS, INC. U. S. A.

Capitol

REG. U.S. PAT. OFF. MARCA REGISTRADA

SOUNDS AND SONGS

THE AL BELLETTO SEXTET

ALBUM
3-6514

(F3-6514)

1. RUSS JOB
(Russ Freeman)

2. YOU'D BE SO NICE TO COME HOME TO
(Cole Porter)

KENTON PRESENTS JAZZ

MFD. BY CAPITOL RECORDS, INC. U. S. A.

Capitol

REG. U. S. PAT. OFF. MARCA REGISTRADA

SOUNDS AND SONGS

THE AL BELLETTO SEXTET

ALBUM
3-6514

(F4-6514)

1. JEEPERS CREEPERS
(Harry Warren-Johnny Mercer)

2. I WAS THE LAST ONE TO KNOW
(Hub Atwood)

KENTON PRESENTS JAZZ


GRENN
45 RPM
15018
(203,091)
Instrumental
Round Dance By
Cal and
Judy Campbell
C. J. MIXER
Music Al Russ Orchestra


TWELOREANN ENTERPRISES, INC.
P.O. BOX 13, BATH, OHIO.
GRENN
45 RPM
15018
(201,144)
Instrumental
Round Dance By
Bruce and
Shirley Johnson
LEFT FOOTERS ONE-STEP
Music Al Russ Orchestra


GRENN
Sept. 1987
17102-A
708006XA
Round Dance by
Ted & Luella
Floden
DOODLEY DOO
(instrumental two-step)
Music: Al Russ Orchestra
(Butler-Flynn)
(Bren Sydney Mus. Co.)
ASCAP


GRENN
Sept. 1987
17102-B
708006XB
Round Dance by:
Ted & Luella
Floden
DOODLEY DOO
Vocal cues: Ted Floden
Music: Al Russ Orchestra
(Butler-Flynn)
(Bron Sydney Mus. Co.)
ASCAP


GRENN
45 rpm
14285-A
003059XA
1455
Round Dance by:
Richard & Jo Anne
Lawson
ON THE CAROUSEL
(waltz) (48 bpm)
Music: Al Russ Orchestra


GRENN
45 rpm
14285-B
003059XB
1455
Round Dance by:
Gordon & Thelma
Meisel
BIG MOUNTAIN RHUMBA
(132 bpm)
Music: Al Russ Orchestra

GRENN®

45 rpm
12155-A
6075-11A

Square Dance by:
Earl Johnston

THERE'LL BE SOME CHANGES

(instrumental)

Music: Al Russ Orchestra

GRENN®

45 rpm
12155-B
6075-11B



Square Dance by:
Earl Johnston

THERE'LL BE SOME CHANGES

Vocal: Earl Johnston

Music: Al Russ Orchestra


GRENN
Apr. 1992
17003-A
203036XA
Round Dance by:
Dave & Jeanne
Trowell
JAPANESE SOFT SHOE


GRENN
Apr. 1962
17003-B
203036X8
Round Dance by
Dave & Jeanne
Howell


GRENN
June 1982
17008-A
205004XA
Round Dance by:
Eva & Joe
Hinkins


GRENN
June 1982
17008-B
205004XB
Round Dance by:
Eva & Joe
Hankins
DEEP PURPLE


DUNHILL
abc
RECORDS
Trousdale Music
Publishers, Inc.
(BMI)
Time: 3:40
45-D-4182
01285 SP
Producer:
Gabriel Mekler
"ROCK ME"
(John Kay)
STEPPENWOLF
Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


DUNHILL
abc
RECORDS
Trousdale Music
Publishers, Inc.
(BMI)
Time: 3:10
45-D-4182
01290 SP
Producer:
Gabriel Mekler
"JUPITER CHILD"
(John Kay/Michael Monarch/Jerry Edmonton)
STEPPENWOLF
Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


CAFFETTA
RADIO
STATION
COPY
45 RPM
ZS7 8003
JZS7 8003-1
2:15
Publisher:
Sock Music, Inc.
(BMI)
NO. 1 MOMMA
-R. Jiminez-P. Martone-S. Viscuso-T. Scorsone-
LOCK, STOCK AND BARREL
(T.W.P.)
Produced by Bob Gaudio
& Mike Petrillo
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

CAFE TACO

RADIO
STATION
COPY



45 RPM
ZS7 8003
JZS7 8003-2
2:51
Publisher:
Sock Music, Inc.
(BMI

ALL BECAUSE OF YOU

- P. Martone -

LOCK, STOCK AND BARREL

(T.W.P.)

Produced by Bob Gaudio
& Mike Petrillo

DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

PALOMAR



Pub: Winneton
Music Corp.-BMI
Time: 2:25
PA-200

45-2200-V

PROMOTIONAL COPY

SEND FOR ME

(Ollie Jones)

WADE and JAMIE

Made in U.S.A. - Dist. by
London Records, Inc.

PALOMAR

Pub: Englewood
Pub., Inc.-BMI
Time: 2:35
PA-201



45-2200-V

PROMOTIONAL COPY

DON'T PUT OFF 'TILL TOMORROW

(Billy Storm)

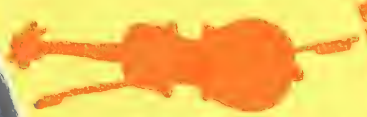
WADE and JAMIE

Made in U.S.A. - Dist. by
London Records, Inc.

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-323-A
3-85

Two-Step by:
Bill & Nono
Lizut

LAZY RIVER JIVE

1. Music Only
2. Cues By: Charlie Proctor

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-323-B
3-85

Two-Step by:
Irv & Betty
Easterday

SOUTHTOWN U.S.A.

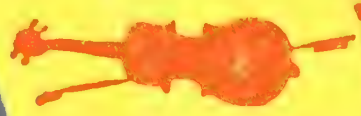
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-235-A



Waltz

"SHENANDOAH WALTZ"

Dance by: Vaughn & Jean Parrish

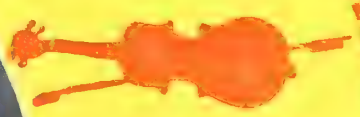
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-235-B



Two-Step

33

DREAM STREET

Dance by: Jerry & Jo Gierok

BELCO RHYTHM BOYS BAND


Blue Star
For
Square Dancing
Singing Call
Called
BS-1920-A
ALL I EVER NEED IS YOU
Time 3:48 —Tempo 128 — Key Eb
Caller: MARSHALL FLIPPO
Music By:
THE BLUE STAR
RHYTHMAIRES
SH-2006
Houston, Texas
Record Service


Blue Star
For
Square Dancers
BS-1920-B
Singing Call
Instrumental
ALL I EVER NEED IS YOU
Time 3:48 —Tempo 128 — Key Eb
Music By:
THE BLUE STAR
RHYTHMAIRES
SH-2007
Wembach Record Service
Houston, Texas


BlueStar
For
Square Dancin'
BS-1841-A
Hoedown
Instrumental
BOOGEY
Time 3:17 - Tempo 134 - Key C
Music By:
THE TEXANS
ACA-5879
Merrbach Record Service
Houston, Texas


BlueStar
For
Square Dancing
BS-1841-B
Hoedown
Instrumental
AL'S HOEDOWN
Time 3:37 - Tempo 134 - Key A
Music By:
THE TEXANS
ACA-5880
Merrbach Record Service
Houston, Texas


BlueStar
Square Dance
BS-1716-A
Singing Call
Called
CITY LIGHTS
Time 3:00 - Tempo 128 - Key F
Caller: Sal Fanara
Music By:
THE TEXANS
ACA-5490
Merrback Record Service
Houston, Texas


BlueStar
For
Square Dancin'
BS-1716-B
Singing Call
Instrumental
Merrback Record Service
Houston Texas
CITY LIGHTS
Time 3:50 - Tempo 128 - Key F
Music By:
THE TEXANS
ACA-5491


BlueSta
For
Square Dancin'
BS-1617-A
Patter Call
Called
THE CAPER
Caller: Marshall Flippo
Music By:
THE TEXANS
ACA-4734
Merrbach Record Service
Houston, Texas


BlueStar
For
Square Dancin'
BS-1617-B
Hoedown
Instrumental
THE CAPER
Time 3:23 - Tempo 130 - Key G
Music By:
THE TEXANS
ACA-4735
Merrbach Record Service
Houston, Texas


HI HAT
ROUND DANCE RECORDS
855-A
(AANH)
Rosalie Wile
PO Box 59
Newton, NH 03858
"GREEN ALLIGATORS"
Music By
DICK CARY


HI HAT
ROUND DANCE RECORDS
855-B
(AAND)
Choreography
Sonny & Cootsie
Broome
Produced by
PETE METZGER
"DAY DREAM"
Music By
FRANK STERLING

roper records ©

PERFECT FOR LISTENING & DANCING



XX 516-A
Time: 3:04

32 MPM
HOKEY
POKEY
Instrumental

SPECIAL SERIES

HULLY GULLY

The ROPER DANCE ORCHESTRA

Produced by Franc Peri

Manufactured by Roper Records Inc Long Island City, N.Y. 11101


roper records ©
PERFECT FOR LISTENING & DANCING
XX 516-B
Time: 2:59
32 MPM
HULLY
GULLY
Instrumental
SPECIAL
SERIES
HOKEY POKEY
(Laprise-Macak-Baker) 4 Star Music
THE ROPER DANCE
ORCHESTRA
Produced by Franc Peri
Manufactured by Roper Records Inc. Long Island City, N. Y. 11104


GRENN
45 rpm.
14287-A
0040058XA
1455
Round Dance by:
Ted & Luella
Floden
ROSE

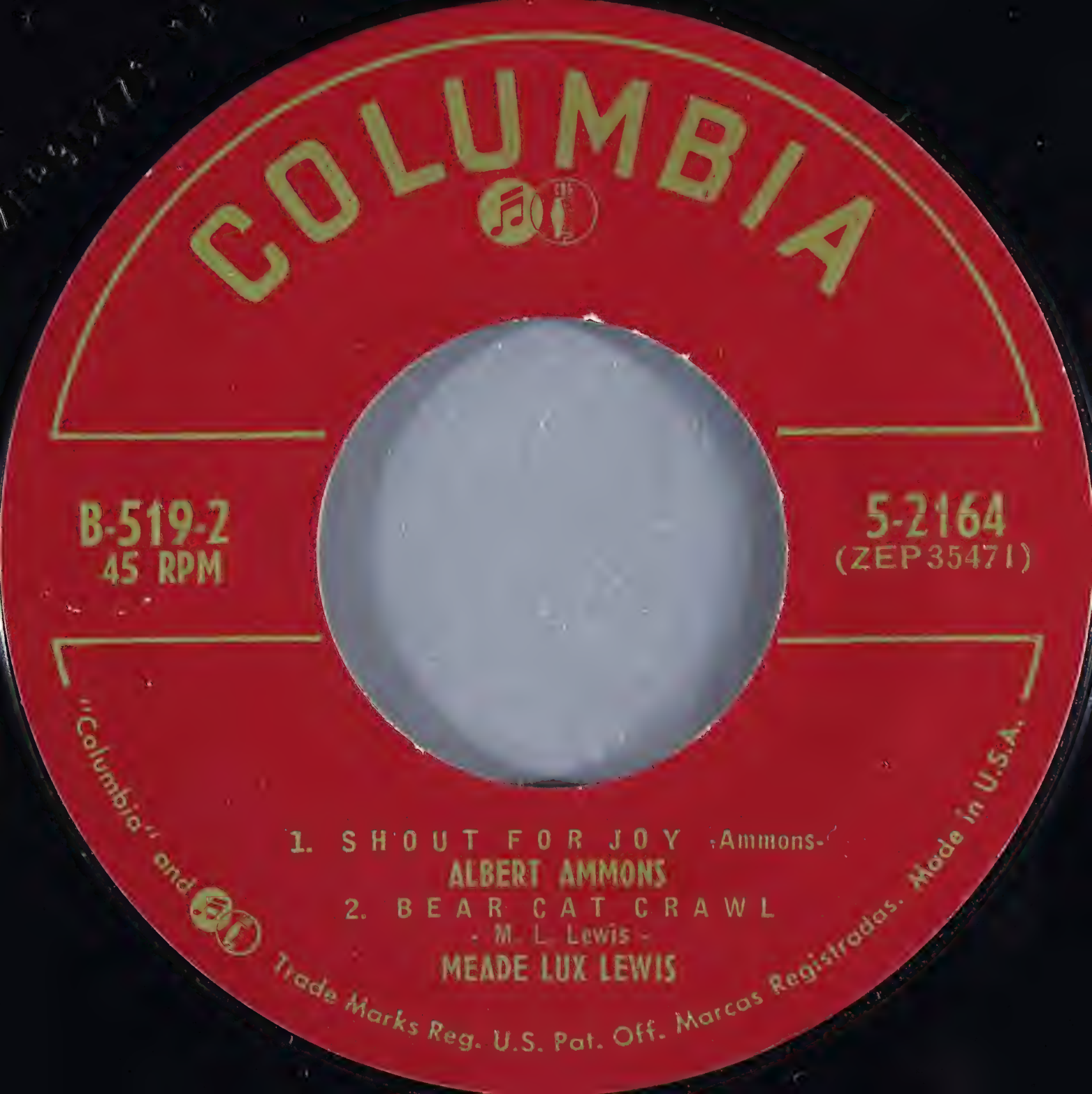

GRENN
45 rpm
14287-B
004098XB
1455
Round Dance by
Bill & Marie
Brown
SMALL FRY
(Instrumental)
Music: Al Russ Orchestra


GRENN
45 RPM
14017
(78745)
Round Dance By
Magdalena
and
Floyd Bohart
DOMANI WALTZ
Music - AL RUSS
ORCHESTRA


TWELGROVIN ENTERPRISES, INC.
P.O. BOX 10, BATH, OHIO.
GRENN
45 RPM
14017
(78746)
Round Dance By
Alis and Dan
Pearson
LOVER'S GUITAR
(Comp. Davies)
Music - AL RUSS
ORCHESTRA


COLUMBIA
B-519-1
45 RPM
5-2163
(ZEP 35470)
1. BOOGIE WOOGIE -P. Johnson-
PETE JOHNSON
2. K. K. BOOGIE -Kersey-R. Allen-
HENRY "RED" ALLEN
& his ORCH.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-519-4
45 RPM
5-2163
(ZEP 35473)
BOOGIE WOOGIE PRAYER
-M. L. Lewis-P. Johnson-Ammons-
MEADE LUX LEWIS, PETE JOHNSON,
ALBERT AMMONS
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-519-2
45 RPM
5-2164
(ZEP35471)
1. SHOUT FOR JOY -Ammons-
ALBERT AMMONS
2. BEAR CAT CRAWL
- M. L. Lewis -
MEADE LUX LEWIS
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-519-3
45 RPM
5-2164
(ZEP 35472)
1. GOIN' AWAY BLUES - Vocal: Joe Turner -P. Johnson-
2. ROLL 'EM PETE - Vocal: Joe Turner
-P. Johnson-
JOE TURNER and
PETE JOHNSON
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale

MONO

DJ-410
(73633)
1-51471
Time: 2:17

Coal Miners
Music (BMI)



PRODUCED BY
JERRY
KENNEDY

℗1974
Phonogram Inc.

From MERCURY'S
Album A MAN
AND HIS MUSIC
SRM-1-1016

ANOTHER YOU

(J. Peppers)

FARON YOUNG

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale

STEREO

DJ-410
(73633)

2-51471
Time: 2:17

Coal Miners
Music (BMI)

PRODUCED BY
JERRY
KENNEDY

℗1974
Phonogram Inc.

From MERCURY'S
Album A MAN
AND HIS MUSIC
SRM-1-1016

ANOTHER YOU

(J. Peppers)

FARON YOUNG

UNITED ARTISTS MUSIC AND RECORDS GROUP, INC. • LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. • ALL RIGHTS RESERVED

MONO

PROMO
NOT FOR SALE

UNITED ARTISTS RECORDS

℗1978
United
Artists
Music And
Records
Group, Inc.



DOTTIE
WEST
Produced by
Larry Butler

UA-X1209-Y
(UA-19397)
2:08
(Intro :11)
From the
United Artists LP
"Dottie"
UA-LA860-G

COME SEE ME AND COME LONELY

(R. Lane)
Tree Publ. Co., Inc. BMI
Engineer: Billy Sherrill
Strings Arr. by Bill Justis

UNITED ARTISTS MUSIC AND RECORDS GROUP, INC. • LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. • ALL RIGHTS RESERVED

STEREO

PROMO
NOT FOR SALE

UNITED ARTISTS RECORDS

℗1978
United
Artists
Music And
Records
Group, Inc.

DOTTIE
WEST
Produced by
Larry Butler

UA-X1209-Y
(UAST-19397)
2:08
(Intro :11)

From the
United Artists LP
"Dottie"
UA-LA860-G

COME SEE ME AND COME LONELY

(R. Lane)
Tree Publ. Co., Inc. BMI
Engineer: Billy Sherrill
Strings Arr. by Bill Justis

RCA



Produced by
Mike Berniker
Arranged by
Byron Olson

MONO
JH-13453
(PB-13453)
PA-13453-C
NOT FOR SALE
Warner Bros.
Music, ASCAP
4:11
Intro: 10
End: Fade

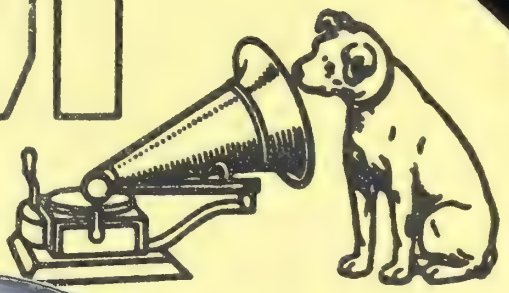
SO IT GOES

(from the "So It Goes" album, AFL1-4272)
(Mason-Johnson-Gould)

PERRY COMO

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1983 RCA RECORDS

RCA



STEREO
JH-13453
(PB-13453)
PB-13453-A
NOT FOR SALE
Warner Bros.
Music, ASCAP
4:11
Intro: 10
End: Fade

Produced by
Mike Berniker
Arranged by
Byron Olson

SO IT GOES

(from the "So It Goes" album, AFL1-4272)
(Mason-Johnson-Gould)

PERRY COMO

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗1983 RCA RECORDS

RCA

PERRY COMO
Arranged and Conducted by
Bill McElhiney
Produced by: Chet Atkins



MONO
DJA0-0096
(APB0-0096)
APA0-0096-C

NOT FOR SALE

Milene Music, Inc., BMI
3:19
Intro :11
End: Fade

LOVE DON'T CARE(Where It Grows)
(Tupper Saussy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

PERRY COMO
Arranged and Conducted by
Bill McElhiney

Produced by: Chet Atkins



MONO
DJA0-0096
(APB0-0096)
APA0-0096-D

NOT FOR SALE

Viva Music, Inc., BMI
2:21
Intro: 12
End: Cold

WALK RIGHT BACK
(Sonny Curtis)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS


PERRY COMO
Arr. and cond. by Nick Perito
Producer: Pete Spargo
NOT FOR SALE
STEREO
APB0-0225
APB0-0225-A
Victor
Famous Music
Corp., ASCAP
2:47
BEYOND TOMORROW (Love
Theme From "Serpico") (from
the Paramount Picture "Serpico")
(L. Kusik-M. Theodorakis)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • © 1974 RCA RECORDS

PERRY COMO
Arranged by Cam Mullins

Producer: Chet Atkins

RCA



STEREO
APB0-0225
APB0-0225-B
Victor

Roncom Music,
ASCAP
2:50

IT ALL SEEMS TO FALL INTO LINE (from the "And I Love You So" album)(Al Stillman-Ben Weisman)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

PHILIPS

40175
PHW1-30849



Serendipity
Publishing
Corp.
(BMI) 2:42

Vocal - From
PHILIPS' Album
THE SERENDIPITY
SINGERS
PHM-200-115
Produced by
Fred Weintraube
& Bob Bowers

✽✽ CROOKED LITTLE MAN ✽✽

(Arr. & Adapted by Bowers, Sennett & Madden)

THE SERENDIPITY SINGERS

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

40175
PHW1-30865



Serendipity
Publishing
Corp.
(BMI) 2:30

Vocal - From
PHILIPS' Album
THE SERENDIPITY
SINGERS
PHM-200-115
Produced by
Fred Weintraube
& Bob Bowers

FREEDOM'S STAR

(Bryan Sennett)

THE SERENDIPITY SINGERS

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION


MUSICOR
RECORDS
MU 1202
ZTSP 1202A
Time: 2:13
Leo Feist, Inc.
Produced by:
Paul Kaufman
PROMOTION COPY
NOT FOR SALE
DOMMAGE, DOMMAGE
(P. Vance-L. Pickriss)
STEVE ROSSI
Arr. & Cond. by: Garry Sherman
MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N. Y. • MADE IN U.S.A.

MUSICOR
RECORDS

MU 1202
ZTSP 1202B
Time: 2:31



Miller Music
ASCAP
Produced by:
Paul Kaufman

PROMOTION COPY

NOT FOR SALE

PATHFINDER

(R. Maxwell-C. Sigmond)

STEVE ROSSI

Arr. & Cond. by: Garry Sherman

MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N. Y. • MADE IN U.S.A.


Epic
MAM
DJ
RE-SERVICE
MONO
45 RPM
Arranged by
Jimmie Haskell
DEMONSTRATION
NOT FOR SALE
8-50365
ZSP 163102
℗ 1977
Management
Agency and
Music Ltd.
Intro. :16
3:27
Publisher:
Silver Blue
Music, Ltd.
(ASCAP)
GOODBYE MY FRIEND
-A. Bernstein - R. Adams- Taken From The Epic Lp:
"MIRACLES BY ENGELBERT HUMPERDINCK" PE 34730
ENGELBERT HUMPERDINCK
Produced by Joel Diamond for Silver
Blue Productions, Ltd.
"EPIC," MARCA REG.

Epic

MAM

DJ
RE-SERVICE
STEREO
45 RPM

Arranged by
Jimmie Haskell



DEMONSTRATION
NOT FOR SALE

8-50365
ZSS 162943
℗ 1977
Management
Agency and
Music Ltd.
Intro. :16
3:27
Publisher:
Silver Blue
Music, Ltd.
(ASCAP)

GOODBYE MY FRIEND

-A. Bernstein - R. Adams- Taken From The Epic Lp:
"MIRACLES BY ENGELBERT HUMPERDINCK" PE 34730

ENGELBERT HUMPERDINCK

Produced by Joel Diamond for Silver
Blue Productions, Ltd.

®"EPIC," MARCA REG.

Capitol RECORDS

MORE THAN THE EYE CAN SEE

(Bob Crewe-Larry Weiss)

MOR
1967 #47

PROMOTION RECORD

Saturday Music, Inc.
BMI—2:35



NOT FOR SALE

Produced by:
Tom Morgan &
Marvin Holtzman

AL MARTINO

Orchestra conducted by
Peter de Angelis

P 5989

(45-26716)

Capitol RECORDS

RED IS RED

(T. P. West)

PROMOTION RECORD

Pamco Music, Inc.
BMI—2:10



NOT FOR SALE

Produced by:
Tom Morgan &
Marvin Holtzman

AL MARTINO

Orchestra conducted by
Peter de Angelis

P 5989

(45-26671)


MELODY OF LOVE
(Tom Glazer-H. Englemann)
Shapiro, Bernstein & Co., Inc. & Theodore Presser Company
ASCAP-2:22
6108
(45-26116)
starline™
Capitol
REG. U.S. PAT. OFF.
RECORDS
AL MARTINO
Originally released:
November 1965
MFD. BY CAPITOL RECORDS, INC. U.S.A. • T.M. Capitol MARCA REG.


Mercury
70781X45
YW12159
Harms, Inc.
(ASCAP) 2:30
Instrumental
Rel. Dec. 30, 1955
A Theme From
"THE THREE PENNY OPERA" (MORITAT)
(Weill-Brecht)
RICHARD HAYMAN
And
JAN AUGUST
MERCURY RECORD CORPORATION, MADE IN U.S.A.


Mercury
70781X45
YW12163
Broadway Music
(ASCAP) 2:13
Instrumental
Rel. Dec. 30, 1955
I'LL BE WITH YOU IN APPLE BLOSSOM TIME
(VonTilzer-Fleeson)
RICHARD HAYMAN
And
JAN AUGUST
MERCURY RECORD CORPORATION, MADE IN U.S.A.


EmArcy
EP-1-6008A
HL-90—HL-91
Instrumental
1. SEPTEMBER IN THE RAIN
2. YOU OUGHT TO BE IN PICTURES
WILLIE SMITH
MERCURY RECORD CORPORATION MADE IN U.S.A.


EmArcy
EP-1-6008B
HL-92—HL-93
Instrumental
1. MOTEN SWING
2. WILLOW WEEP FOR ME
WILLIE SMITH
MERCURY RECORD CORPORATION MADE IN U.S.A.

EXTENDED PLAYING

Norgran Records



EP N-8-A
(10,432)

LESTER YOUNG
WITH THE
OSCAR PETERSON
TRIO

AD LIB BLUES

(Under the personal supervision
of Norman Granz)

JAZZ AT THE PHILHARMONIC, INC.--MADE IN U.S.A.

EXTENDED PLAYING

Norgran Records



EP N-8-B
(10,433)

LESTER YOUNG
WITH THE
OSCAR PETERSON
TRIO

JUST YOU, JUST ME

(Under the personal supervision
of Norman Granz)

JAZZ AT THE PHILHARMONIC, INC.-MADE IN U.S.A.


DISCOS CBS INTERNATIONAL
CBS
TM
DEMONSTRATION
NOT FOR SALE
DBS 81066
(DBS 81066 A)
45 RPM
STEREO
4:39
A
℗ 1989,
Miami, Fl.
CABALLO VIEJO/BAMBOLEO
CABALLO VIEJO -Simon Diaz- BAMBOLEO -T. Bailardo-
J. Bruchikhi-N. Reyes- Solo 1 Ramon Arcusa/
Julio Iglesias
JULIO IGLESIAS
Distributed & Manufactured by: Discos CBS International.

WITH PEN IN HAND

(B. Goldsboro)



ST 191

45 RPM

ST 5291

STOP

RECORDS, INC.

Unart Music/BMI

Pro.: Pete Drake

D. J. Copy

Time: 3:35

LITTLE DAVID

(AND THE SLINGERS)

(VOCAL)

DISTRIBUTED BY STOP RECORDS INC. • 809-B 18TH AVE., S. NASHVILLE, TENN.

FAITH

(L. Kingston)



STOP

RECORDS, INC.

ST 191

45 RPM

ST 5292

Window Music/BMI

Pro.: Pete Drake

D. J. Copy

Time: 2:24

LITTLE DAVID

(AND THE SLINGERS)

(VOCAL)

DISTRIBUTED BY STOP RECORDS INC. • 809-B 18TH AVE., S. NASHVILLE, TENN.

Hickory®

Fred Rose
BMI — 2:56

PLUG

SIDE



Record No.
45-P-1444
(45-F-1030)

PROMOTION COPY

HEY GOOD LOOKIN'

— Hank Williams —

THE SWINGIN' GENTRY SINGERS

Conducted by: John Cacavas

Produced by: Wesley Rose

HICKORY RECORDS, INC., NASHVILLE, TENN.

Hickory ®

Acuff-Rose
BMI — 2:20

Record No.
45-P-1444
(45-F-1024)

PROMOTION
COPY

ALL I HAVE TO DO IS DREAM

— Boudleaux Bryant —

THE SWINGIN' GENTRY SINGERS

Conducted by: John Cacavas

Produced by: Wesley Rose

HICKORY RECORDS, INC., NASHVILLE, TENN.

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE
R 570

PHILIPS

40356
PHW1-37910



Ludlow Music
Inc. (BMI)
2:15

Vocal
Producer:
Fred Weintraub

PHOENIX LOVE THEME (SENZA FINE)

From The Movie "The Flight Of The Phoenix"
(Alec Wilder-Gino Paoli)

THE SERENDIPITY SINGERS

Arranged by Peter Matz

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

R 570

PHILIPS

40356
PHW1-36362



Melody Trails
Inc. (BMI)
2:13
Vocal

From PHILIP'S
Album, THE
SERENDIPITY
SINGERS SING OF:
LOVE, LIES, AND
FLYING FESTOONS-
PHM-200-190

IF YOU COME BACK IN SUMMER

(Shel Silverstein-H. David, Jr.)

THE SERENDIPITY SINGERS

Arranged by Bob Bowers

Producer: Fred Weintraub


EPIC
RADIO
STATION
COPY
MOR
1968 #17
45 RPM
5-10350
JZSP 137556
2:40
Publisher:
Screen
Gems-Columbia
Music, Inc.
(BMI)
HALFWAY TO PARADISE
-G. Goffin - C. King-
BOBBY VINTON
Produced by Billy Sherrill
"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.


EPIC
RADIO
STATION
COPY
45 RPM
5-10350
JZSP 137557
2:20
Publisher:
Feather
Music, Inc.
(BMI)
(MY LITTLE) CHRISTIE
-B. Vinton - G. Allen-
BOBBY VINTON
Produced by Billy Sherrill
EPIC MARCAS REG T M PRINTED IN U.S.A.

Capitol RECORDS

WHAT A WONDERFUL WORLD

(G. D. Weiss-G. Douglas)

★

PROMOTION RECORD

Valando Music Corporation
ASCAP—2:12



NOT FOR SALE

Produced by:
Bill Miller-
David Cavanaugh

TENNESSEE ERNIE FORD

Arranged and Conducted by
Jack Fascinato

P 2145
(45-59135)

Capitol RECORDS

TALK TO THE ANIMALS

(Leslie Bricusse)

From The 20th Century Fox Movie "Doctor Dolittle"

PROMOTION RECORD

NOT FOR SALE



Hastings Music Corporation
BMI—3:17

Produced by:
Bill Miller-
David Cavanaugh

TENNESSEE ERNIE FORD

Arranged and Conducted by Jack Fascinato

P 2145

(45-59132)


JARO
INTERNATIONAL
Promotion
Copy
Southern Music
Pub. Co., Inc.
ASCAP
Time: 2:17
Not For Sale
J-77019
JR 10,574
TINTARELLA DI LUNA
(Magic Color Of The Moonlight)
(DeFilippi-Migliacci-Skylar)
SONNY LESTER
His Orchestra & Chorus
RANK RECORDS OF AMERICA, INC.


JARO
INTERNATIONAL
Promotion
Copy
Robbins Music
Corp.
Time: 2:40
Not For Sale
J-77019
JR 10,573
ANCHORS AWEIGH
(Capt. A.H. Miles, USN Ret.-C.A. Zimmermann-
G.D. Lottman)
SONNY LESTER
His Orchestra & Chorus
RANK RECORDS OF AMERICA, INC.

45 RPM

ATCO

RECORDS



VOCAL
Time: 4:06
82C-41080-SP
MONO

7404
Pub., McGuffey Lane Music
Hat Band Music, BMI
℗ 1981 Atlantic Recording Corp.
PROMOTION COPY
NOT FOR SALE

FALLIN' TIMBER

(Robert E. McNelley)

McGUFFEY LANE

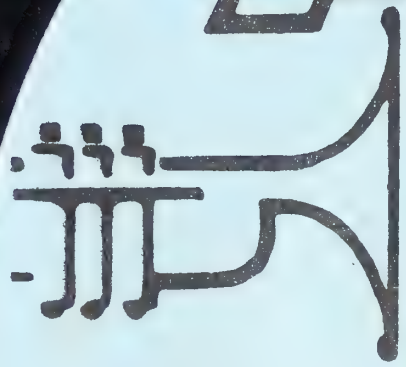
Produced by Al Nalli and Henry Weck
for Al Nalli Productions, Inc.
From Atco LP 38-144 -
"**AQUA DREAM**"

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

45 RPM

ATCO RECORDS



VOCAL
Time: 4:06
ST-82C-41080-SP
STEREO

7404
Pub., McGuffey Lane Music/ Hat Band Music, BMI
℗ 1981 Atlantic Recording Corp.
PROMOTION COPY NOT FOR SALE

FALLIN' TIMBER
(Robert E. McNelley)

McGUFFEY LANE
Produced by Al Nalli and Henry Weck
for Al Nalli Productions, Inc.
From Atco LP 38-144 -
"AQUA DREAM"

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

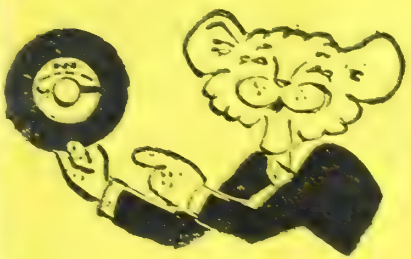

ATLANTIC
45 R.P.M.
45-2764
Instrumental
Pub., Double Diamond, B M I
Time: 2:30
A-19870-PL
MR. PEPPERCORN
(Tom Sellers)
THE ASSEMBLED MULTITUDE
Arr. by Tom Sellers Prod. by
Bill Buster & Tom Sellers
(In Association With John Madara
Enterprises LTD.)
From Atlantic LP 8262
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


MERCURY
72197
YW1-30027
Teena Music
Corp.
(ASCAP) 2:46
Vocal
From
MERCURY's
Album "Singin'
Our Minds",
MG-20838
THE MARVELOUS TOY
(Tom Paxton)
THE CHAD MITCHELL
TRIO
VENDOR: MERCURY RECORD CORPORATION


MERCURY
72197
YW1-30028
Teena Music
Corp.
(ASCAP) 3:08
Vocal
From
MERCURY's
Album "Singin'
Our Minds",
MG-20838
THE BONNY STREETS OF FYVE-IO
(W. C. Mitchell)
THE CHAD MITCHELL
TRIO
VENDOR: MERCURY RECORD CORPORATION

M 696

SPECIAL DISC JUCKEY RECORD



NOT FOR SALE

45 R.P.M.

Time—1:50

K12201
56-XY-28

A YOUNG MAN'S FANCY

THE RAY CHARLES SINGERS
With The Columbus Boychoir School
Of Princeton, New Jersey
Comps.—Ager-Yellen-Anderson
Pub.—Leo Feist, Inc.
(ASCAP)

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M

696

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Time—3:01

K12201
56-XY-29

EASTER PARADE

THE RAY CHARLES SINGERS
With The Columbus Boychoir School
Of Princeton, New Jersey
Comp.—Berlin
Pub.—Irving Berlin Music Corp.
(ASCAP)

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
31945
(BKG 120)
(3:20)
Instrumental
Champion Music Corp. and Roosevelt Music Co. (BMI)
Promotion Copy Not For Sale
STRANGERS IN THE NIGHT
A Theme From The Universal Picture "A Man Could Get Killed"
(Bert Kaempfert-Charles Singleton-Eddie Snyder)
BERT KAEMPFERT AND HIS ORCHESTRA
RECORDED IN EUROPE


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
31945
(BKG 119)✣
(2:48)
Instrumental
Champion Music Corp.
and Roosevelt Music
Co. (BMI)
Promotion Copy
Not For Sale
BUT NOT TODAY
A Theme From The Universal Picture
"A Man Could Get Killed"
(Bert Kaempfert-Jimmy Radcliffe-Buddy Scott)
BERT KAEMPFERT
AND HIS ORCHESTRA
RECORDED IN EUROPE

SIDE 1
PRO 2668
EXCERPT
FROM
CAPITOL ALBUM
"THOSE LAZY-
HAZY-CRAZY
DAYS OF SUMMER"
by NAT KING COLE
(S)T-1932

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER

(ASCAP - 2:22)



Capitol
RECORDS

45 RPM
PROMOTIONAL
EP

PROMOTIONAL
COPY ONLY
NOT FOR
SALE

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

OUR OLD HOME TEAM

(ASCAP - 1:40)

SIDE 2
PRO 2669
EXCERPT
FROM
CAPITOL ALBUM
"THOSE LAZY-
HAZY-CRAZY
DAYS OF SUMMER"
by NAT KING COLE
(S)T-1932

Capitol
REG U.S. PAT. OFF.
RECORDS

45 RPM
PROMOTIONAL
EP

PROMOTIONAL
COPY ONLY
NOT AVAILABLE
TO THE PUBLIC

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

®

reprise

PROMOTION

NOT FOR SALE

SINATRA '65
FRANK SINATRA

SIDE A
SR 6167
(40,127)
Manufactured for
Bristol Productions

1. SOMEWHERE IN YOUR HEART - 2:26
(Faith-Kehner)

2. I'VE NEVER BEEN IN LOVE BEFORE - 2:55
(Frank Loesser)

3. TELL HER (You Love Her Each Day) - 2:40
(Gil Ward)

MADE IN U.S.A. · WARNER BROS. RECORDS, INC.

®

reprise

PROMOTION

NOT FOR SALE

SINATRA '65
FRANK SINATRA

SIDE B
SR 6167
(40,128)
Manufactured for
Bristol Productions

1. ANYTIME AT ALL - 2:23
(Baker Knight)

2. YOU BROUGHT A NEW KIND OF LOVE TO ME - 2:36
(Fain-Kahal-Connor)

3. MY KIND OF TOWN - 3:10
(Cahn-Van Heusen)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.


GRENN, Inc.
CALLER
P.O. BOX 16, BATH, O.
45 RPM
25198
(202,342)
Square Dance
Instrumental
Dance By
Dick Leger
Best Wishes
Dick Leger
OBLAH-DI OBLAH-DA
Music: Russal's Men


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1798 A
U4KM-0887
1:30
T. B. Harms Co.
ASCAP
MUSIC MAKES ME
(V. Youmans)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1798 B
U4KM-0888
2:05
MCA -- ASCAP
ONE OF THOSE SONGS
(Gerard Calvi)


GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45 RPM
25010
(78772)
Square Dance
With Call
Dance By
Don Duffin
IT HAPPENED IN MONTEREY
Caller - DON DUFFIN
Music - RUSSAL'S MEN


GRENN, Inc.
CALLER
P. O. Box 16, Bath, O.
45 RPM
25010
(78773)
Square Dance
Instrumental
Dance By
Don Duffin
IT HAPPENED IN MONTEREY
Music - RUSSAL'S MEN


GRENN
Apr 1989
17124-A
9X146A
Round Dance by
Ruby & Perry
Kullman
EDILWEISS
(instrumental waltz)
Music: Al Russ Orchestra
(Rogers-Hammerstein)
(Williamson Music, Inc.)
ASCAP


GRENN
Apr 1989
17124-B
9X148B
Round Dance by:
Ruby & Perry
Kullman
EDILWEISS
Vocal cues: Frank Lehnen
Music: Al Russ Orchestra
(Rogers-Hammerstein)
(Williamson Music, Inc.)
ASCAP


GRENN
45 rpm
14275-A
904075-A
1455
Round Dance by:
Glen and Beth
McLeod
SCHOOL DAYS
(waltz 126 bpm)
Music: Al Russ Orchestra


GRENN
45 rpm
14275-B
904075-B
1455
Round Dance by:
Harvey & Norine
Wiese
FOR ME AND MY GAL
(two-step)
Music: Al Russ Orchestra


GRENN
45 RPM
14159
(203,294)
Instrumental
Round Dance By
Roy and
Phyllis Stier
CHARISMA
(waltz)
Music: Al Russ Orchestra


TWIN GRENN ENTERPRISES, INC.
P.O. BOX 14, EARTH, OHIO
GRENN
45 RPM
14159
(203,295)
Instrumental
Round Dance By
George and
Eileen Eberhart
HIGHBALLIN'
(two-step)
Music: Al Russ Orchestra


HI HAT
DANCE RECORDS
865
Released
9-69
(AAPQ)
ROUND
DANCE
Choreography
Ray & Elizabeth
Smith
"YOU'RE WONDERFUL"
Music Played By
GENE GARF
Produced By MERL OLDS, Los Angeles, Calif.


HI HAT
DANCE RECORDS
865
Released
9-69
(AAPR)
ROUND
DANCE
Choreography
Della
Montgomery
"SASSY"
Music Played By
FRANK STERLING
Produced By MERL OLDS, Los Angeles, Calif.


HI HAT
ROUND DANCE RECORDS
HH 969
CHILI SAUCE
Music By
JOE LEAHY
Rosalie Wile
26 Highland St.
Box 59
Newton, N.H. 03858


HI HAT
ROUND DANCE RECORDS
HH 969
ABKH
Choreography by
Tommy & Geneve
Thomas
Produced by:
PETE METZGER
SOMEBODY TO LOVE
Music by
JOE LEAHY


GRENN®
Sept. 1982
17014-A
208017XA
Round Dance by
Hal & Lou
Neitzel
TROPICAL NIGHT
(Instrumental) (two-step)
Music: Al Russ Orchestra


GRENN
Sept. 1982
17014-B
208017XB
Round Dance by
Hal & Lou
Neitzel
TROPICAL NIGHT

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Kalox



DANCE & CALLS BY:
JOHN SAUNDERS
K - 1144 - A

WITH CALLS

SOMEONE SWEET TO LOVE

Caller: JOHN SAUNDERS

KALOX RYTHM BOYS
BAND

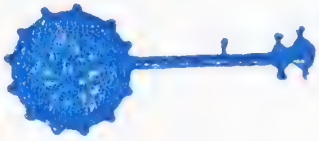
KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Kalox



JOHN SAUNDERS

K - 1144 - B



INSTRUMENTAL

SOMEONE SWEET TO LOVE

KALOX RYTHM BOYS

BAND


"JUST FOR DANCING"
Windsor
Round Dance
Instrumental
Choreography by
Gene & Ima Baylis
SWINGIN' THE BLUES
(M. Endsley)
THE GEORGE POOLE ORCHESTRA
bmi
4659-A
(4-506 A)
PRODUCED BY WINDSOR RECORDS, TEMPLE CITY, CALIF.


"JUST FOR DANCING"
Windsor
Round Dance
Instrumental
Choreography by
Vince & Marge
Belgarbo
ANYTHING CAN HAPPEN
(Wayne & Sherman)
THE GEORGE POOLE ORCHESTRA
ascap
4659-B
(40514 A)
PRODUCED BY WINDSOR RECORDS, TEMPLE CITY, CALIF.


"JUST FOR DANCING"
Windsor
HOEDOWN
INSTRUMENTAL
5012-A
"ED'S GUITAR DANDY"
IDEA FOR HOEDOWN
BY LARRY JACK


"JUST FOR DANCING"
Windsor
HOEDOWN
INSTRUMENTAL
5012-B
"JUMPIN' JACK"
IDEA FOR HOEDOWN
BY LARRY JACK


"JUST FOR DANCING"
Windsor
ROUND DANCE
INSTRUMENTAL
W 4776-A
Produced by
LARRY JACK
"BEAUTIFUL MORNING"
Music: THE WINDSOR'S
Choreo: Fran Kropf
WINDSOR RECORDS
216 E. Shamrock
Rialto, CA 92376


"JUST FOR DANCING"
Windsor
ROUND DANCE
INSTRUMENTAL
W 4776-B
Produced by
LARRY JACK
"AIN'T WE GOT FUN"
Music: THE WINDSOR'S
Choreo: Ivan Sagel
WINDSOR RECORDS
216 E. Shamrock
Rialto, CA 92376


GRENN
JAN. 1984
17047-A
312014XA
Round Dance by:
Pat & Louise
Kimbley
OHIO TWO-STEP
(Instrumental)
Music: Al Russ Orchestra
(Many Tears Ago)
(Anon.)


GRENN
JAN. 1984
17047-B
312014XB
Round Dance by:
Pat & Louise
Kimbley
OHIO TWO-STEP
Vocal cues: Lou Lucius
Music: Al Russ Orchestra
(Many Tears Ago)
(Anon.)


COLUMBIA
MADE BY NIPPON COLUMBIA CO., LTD. KAWASAKI, JAPAN
ALL RIGHTS RESERVED
45 rpm
SA 173
IP 754
荻窪ひとみ
OGIKU HITOMI


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL
RECORD NO.
9-61741
(L 9591)
(2:12)
AROUND THE WORLD
From Michael Todd Production
"Around The World In Eighty Days"
(Victor Young-Harold Adamson)
LAWRENCE WELK
AND HIS CHAMPAGNE MUSIC


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
RECORD NO.
9-61741
(L 9593)✚
(2:23)
CHAMPAGNE TIME
(George Cates)
LAWRENCE WELK
AND HIS CHAMPAGNE MUSIC


COLUMBIA
45 RPM
4-42640
ZSP 58489
SHAKE ME I RATTLE (Squeeze Me I Cry)
- C. Naylor - H. Hackady -
MARION WORTH
Prod. by Don Law and
Frank Jones
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


Capitol
REG U.S. PAT. OFF.
STEREO
4574
S-94600
(from the LP "LET'S KEEP IT THAT WAY" ST-11743)
Chappell & Co., Inc./ Ironside Music ASCAP
3:38
Produced by Jim Ed Norman
YOU NEEDED ME
(Randy Goodrum)
ANNE MURRAY
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Capitol
REG. U.S. PAT. OFF
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4574
S-84598
From the LP "LET'S KEEP IT THAT WAY" ST-11743
Manchar Music/ Tunapuna Music PROCAN
3:10
Produced by Jim Ed Norman
I STILL WISH THE VERY BEST FOR YOU
ANNE MURRAY
℗ 1976 Capitol Records, Inc.
Capitol MARCA REG.
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COLUMBIA
45 RPM
4-39788
(ZSP 9951)
A SINNER AM I
- J. Ray -
JOHNNIE RAY
with The Four Lads, Orch.
under dir. of
Jimmy Carroll
Trade Mark Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending


COLUMBIA
45 RPM
4-40730
(ZSP 38927)
ORIGINAL THEME AS INTRODUCED ON WESTINGHOUSE
"STUDIO ONE" SUMMER THEATRE
SONG FOR A SUMMER NIGHT
- R. Allen -
MITCH MILLER & his Orch.
Instrumental Version
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

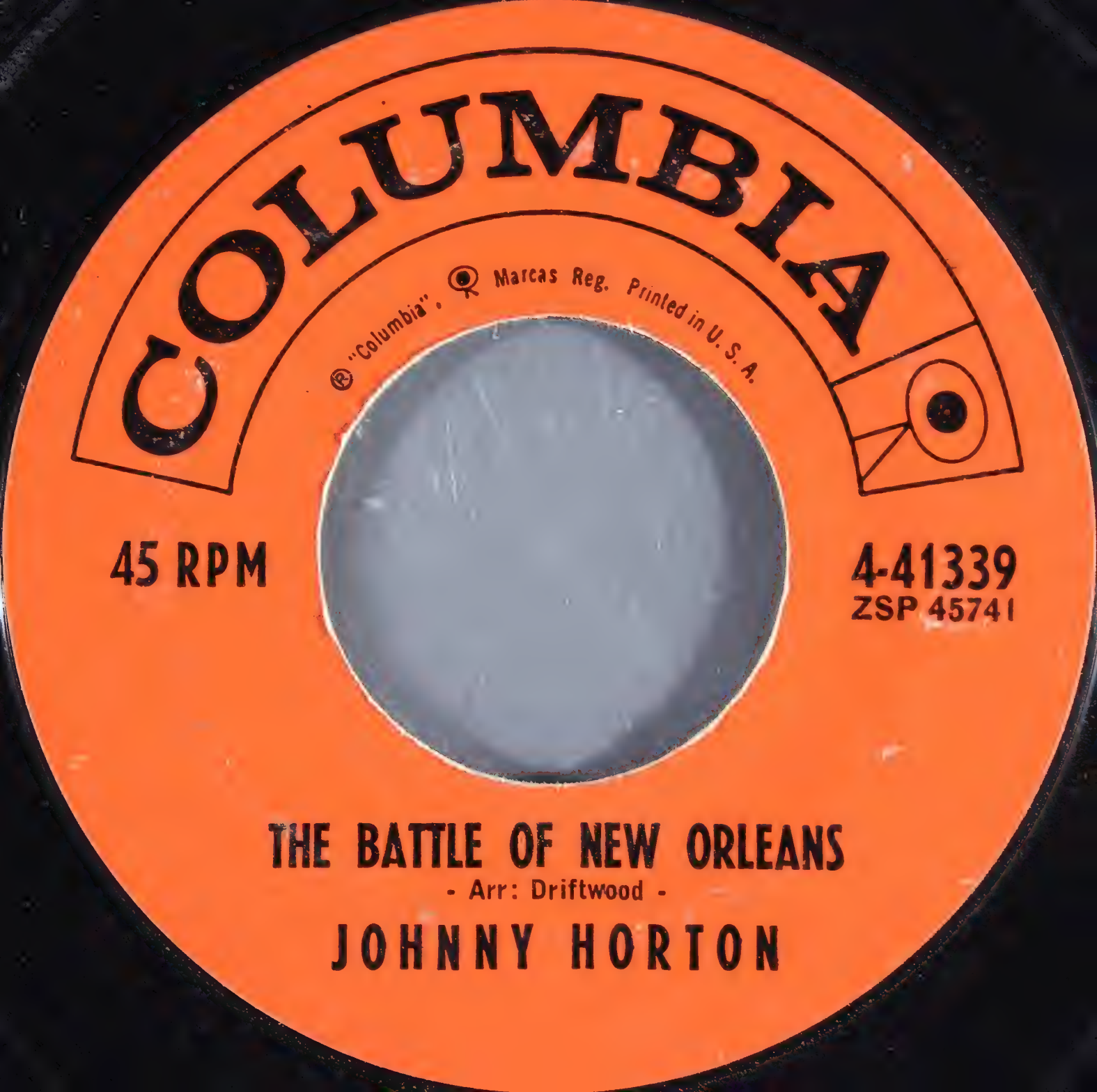

RCA VICTOR
Record No.
47-2728-A
BECAUSE
(Edward Teschemacher - Guy d'Hardelot)
Perry Como
with Russ Case and his Orchestra
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.


RCA VICTOR
Record No.
47-2728-A
IF YOU HAD ALL THE WORLD AND ITS GOLD
(Edelheit - Costello - Pientadosi)
Perry Como
and The Mariners with
Russ Case and his Orchestra
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN N. J.


RCA VICTOR
RED SEAL RECORDS


SOUTH COAST
- Ross - Eskind - Dehr -
COLUMBIA
45 RPM
4-41016
ZSP 42186
THE EASY RIDERS:
Terry Gilkyson - Rich Dehr -
Frank Miller
® "Columbia" Marcas Reg. Made in U. S. A.


TIMES
- Gilkyson - F. Miller - Dehr -
COLUMBIA
45 RPM
4-41016
RZSP 40330
THE EASY RIDERS:
Terry Gilkyson - Rich Dehr -
Frank Miller
® "Columbia" Marcas Reg. Made in U. S. A.


COLUMBIA
® "Columbia", Marcas Reg. Printed in U. S. A.
45 RPM
4-41339
ZSP 45741
THE BATTLE OF NEW ORLEANS
- Arr: Driftwood -
JOHNNY HORTON


COLUMBIA
® "Columbia", Marcas Reg. Printed in U. S. A.
45 RPM
4-41339
ZSP 45742
ALL FOR THE LOVE OF A GIRL
- Horton -
JOHNNY HORTON

RCA VICTOR



47-6728

Elvis Presley Music

BMI

G2PW-4993

45 RPM

"NEW ORTHOPHONIC"

HIGH FIDELITY

2:38

LOVE ME TENDER

(from the 20th Century-Fox CinemaScope production "Love Me Tender")

(Elvis Presley-Vera Matson)

Henri René and his Orchestra and Chorus

MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA · CAMDEN, N. J. · MADE IN U.S.A.

RCA VICTOR



47-6728

Anvil Music Co.
ASCAP
G2RW-4994

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY

2:08

THE LITTLE WHITE HORSE

(Anne and Milton DeLugg)

Henri René and his Orchestra
and Chorus

REGISTERED ... RADIO CORPORATION OF AMERICA ... CAMDEN, N.J. ... MARCAS REGISTRADAS

CONTAINS THE FOLLOWING SONGS

MAGIC BIRD OF FIRE
GETAWAY
SHORT SHORTS
RUN AWAY
GUANTANAMERA
IT'S A NEW DAY
ALPHA CENTURI
JOURNEY TO PHOEBUS
THEMES FROM MONTREAL OLYMPICS, 1976:

FAREWELL SONG & BALLET OF THE CLOSING CEREMONY

FEATURING

LOLEATTA HOLLOWAY
SINGING RUN AWAY

SZS-5515


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25068
(79642)
Square Dance
Instrumental
WHIFFLETREE
(Al Russ)
Music - RUSSAL'S MEN



8

HERBIE MANN/HOLD ON, I'M COMIN'

8

(Gimme Some Of That Good Old) Soul Beat Momma Never Can Say Goodbye Respect Yourself (Part 1)	Respect Yourself (Part 2) Memphis Underground Hold On, I'm Comin'

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ATLANTIC

Les McCann
Talk To
The People

ATL
TP-1619
0697



1

Total Time: 11:14
What's Going On
(Vocal)
Shamading

3

Total Time: 10:58
Seems So Long
(Vocal)
North Carolina
(Part 1)

2

Total Time: 11:14
She's Here
Let It Lay (Vocal)

4

Total Time: 10:53
North Carolina
(Part 2)
Talk To The People
(Vocal)

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1841 Broadway, New York, N. Y. 10023


BLACK SUMMER
SCOTT GARSIDE




SCOTT GARSIDE
Black Summer
1. TROUBLE 5:05
2. TOO OLD TO WORK 6:08
3. YOU CALL LOVE 4:04
4. DON'T BE POLITE 3:42
5. PASSING PHASE 3:36
6. DOWN THE LINE 5:02
7. NOTHING GOING ON 4:21
8. DEAD MAN'S CLOTHES 3:32
9. HIDING EMOTION 4:25
10. BLACK SUMMER 5:02
11. SEEMS TO BREAK ME DOWN 5:16
12. COST OF CONFUSION 3:12
13. STANDING IN THE FIRE 4:36
14. THE DIVE 4:09
15. LAP OF FATE 4:16
16. SHADOW 4:42
COMPACT disc DIGITAL AUDIO
ADD
SILENT THUNDER
STCD 1002
PRODUCED BY SCOTT GARSIDE
℗ 1990 Silent Thunder Records, Inc.
MADE IN U.S.A.

1. TROUBLE SUB
2. TOO OLD TO WORK AND
3. YOU CALL I COME AM
4. DO IT BE TOUT SUB
5. PASSING WAGE 3:30
6. DOWN THE LINE SUB
7. NOTHING [illegible]
8. DEAR AMERICA DIES SUB
9. HEAVY EMOTION 4:25
10. BLACK SUMMER 5:02
11. SEEMS TO BE A METAWAY 3:30
12. DUET [illegible] CONFUSION 3:11
13. STANDING IN THE RAIN 3:30
14. THE LOVE 4:09
15. LAP OF PAIN 4:00
16. SHALOM 4:40

[illegible] RECORDS, INC. [illegible]
[illegible] MADE IN U.S.A.


32505 08260 9090
1 過完冬季 5'23 AfterWinter'sGone
2 DiDaDi 4'31
3 暗示 5'59 AllIWanttoSay
4 美麗笨女人 5'10 BeautifulBimbo
5 女人心 3'54 FemaleHeart
6 真想見到你 5'16 LongingtoSeeYou
7 PerfectInEveryWay 4'16
8 都是流行歌曲的錯 4'43
BlameItonPopMusic
9 訊息 4'51 Message
10 再暗示 5'30 HintAfterHint
11 不怕沒人來愛我
5'22 SomeoneLlLoveMe
12 寵物 5'24 Pet
李玟
Di Da Di
CoCo
暗示
Sony Music
新力哥倫比亞音樂股份有限公司 台北市光復北路11巷35號6樓
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BBC

SOUND EFFECTS Library

15

RURAL ATMOSPHERES

Mary
Cheney
Library

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2053 • Princeton • N

RURAL ATMOSPHERES

TRACK	SOUND EFFECT	DURATION
1	**FARMSTEAD: LATE SPRING, EARLY MORNING** with Wren, Robin, Pheasant, Cuckoo, Chaffinch, House Sparrows Goldfinch, Peacock, Feral Pigeon, and Cockerel. Distant sheep and cattle. Devon - May 81	8'22"
2	**VILLAGE: LATE SPRING, EVENING** with Blackbird, Wren, Rooks, Chaffinch, Woodpigeon and distant dog. Cornwall - May 85	3'25"
3	**FARMSTEAD: SUMMER, EARLY MORNING** with Blackbird, Wren, Robin, Rooks, Woodpigeon, Feral Pigeon, Chaffinch, House Sparrow, distant Peacock and sheep. Devon - May 81	4'08"
4	**CULTIVATED LAND (WARM TEMPERATE): LATE SPRING, MIDDAY** with Bee-eaters, Spotless Starlings, Turtle Dove, Blue Tit, Azure-winged Magpie, Crested Lark and cattle Spain - May 83	4'14"
5	**CULTIVATED LAND (SEMI-ARID): LATE SPRING, MIDDAY** fairly neutral with Woodlark, Booted Eagle, Corn Bunting, Hoopoe, Azure-winged Magpie, Spotless Starling grasshoppers and passing flies. Spain - May 82	4'22"
6	**FARMSTEAD: SUMMER, NIGHT** with Barn Owls, distant Tawny Owls and distant dog. Devon - June 81	4'10"
7	**BROAD-LEAVED WOODLAND: LATE SPRING, EARLY MORNING** Dawn chorus with Cuckoos, Garden Warbler and Nightingale. Spain - May 82	6'45"
8	**BROAD-LEAVED WOODLAND; LATE SPRING, EARLY MORNING (MEDITERRANEAN REGION ONLY)** with Nightingale, flies, Cuckoo, Whitethroat, Bonelli's Warbler and field crickets. Spain - May 82	3'58"

TRACK	SOUND EFFECT	DURATION
9	**MIXED WOODLAND; EARLY SPRING, EARLY MORNING** neutral with distant Hooded Crows, Buzzard and Great Tit. Estonia - March 84	4'20"
10	**CONIFEROUS WOODLAND: LATE SPRING, MIDDAY** with Black Kite, Tree Sparrows, Corn Bunting, Chaffinch, field crickets, bees, flies and distant Hoopoe. Spain - May 83	5'08"
11	**HEATHER MOORLAND: LATE SPRING, EARLY MORNING** with Golden Plover, Skylark, Curlew and distant sheep. Some wind. Shetland - May 76	5'12"
12	**HEATHER MOORLAND: LATE SPRING, EVENING** with Snipe and Oystercatchers. Some wind. Shetland - May 76	6'02"
13	**LAKE: EARLY SPRING, EARLY MORNING** with Mallard, Coot, Canada Goose and incipient dawn chorus. Mallards rising at 1'38" and 4'08". New Forest - April 81	4'19"
14	**LOW LYING MARSHY PASTURE: WINTER, EARLY MORNING** with lapping water and distant Curlews. Some wind. Gloucestershire - Feb. 84	5'08"
15	**LAKE: LATE SPRING, NIGHT** neutral with Oystercatcher and Arctic Terns. Some wind. Shetland - May 76	4'01"

Digitally remastered. All tracks are stereo

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32505 09669 4385
MPL

1 Farmstead: Late Spring, Early Morning 8′22″
2 Village: Late Spring, Evening 3′25″
3 Farmstead: Summer, Early Morning 4′08″
4 Cultivated Land (Warm Temperate): Late Spring, Midday 4′14″
5 Cultivated Land (Semi Arid): Late Spring, Midday 4′22″
6 Farmstead: Summer, Night 4′10″
7 Broad-Leaved Woodland: Late Spring, Early Morning 6′45″
8 Broad-leaved Woodland: Late Spring, Early Morning (Mediterranean Region Only) 3′58″
9 Mixed Woodland: Early Spring, Early Morning 4′20″
10 Coniferous Woodland: Late Spring, Midday 5′08″
11 Heather Moorland: Late Spring, Early Morning 5′12″
12 Heather Moorland: Late Spring, Evening 6′02″
13 Lake: Early Spring, Early Morning 4′19″
14 Low Lying Marshy Pasture: Winter, Early Morning 5′08″
15 Lake: Late Spring, Night 4′01″

BBC CD SFX015

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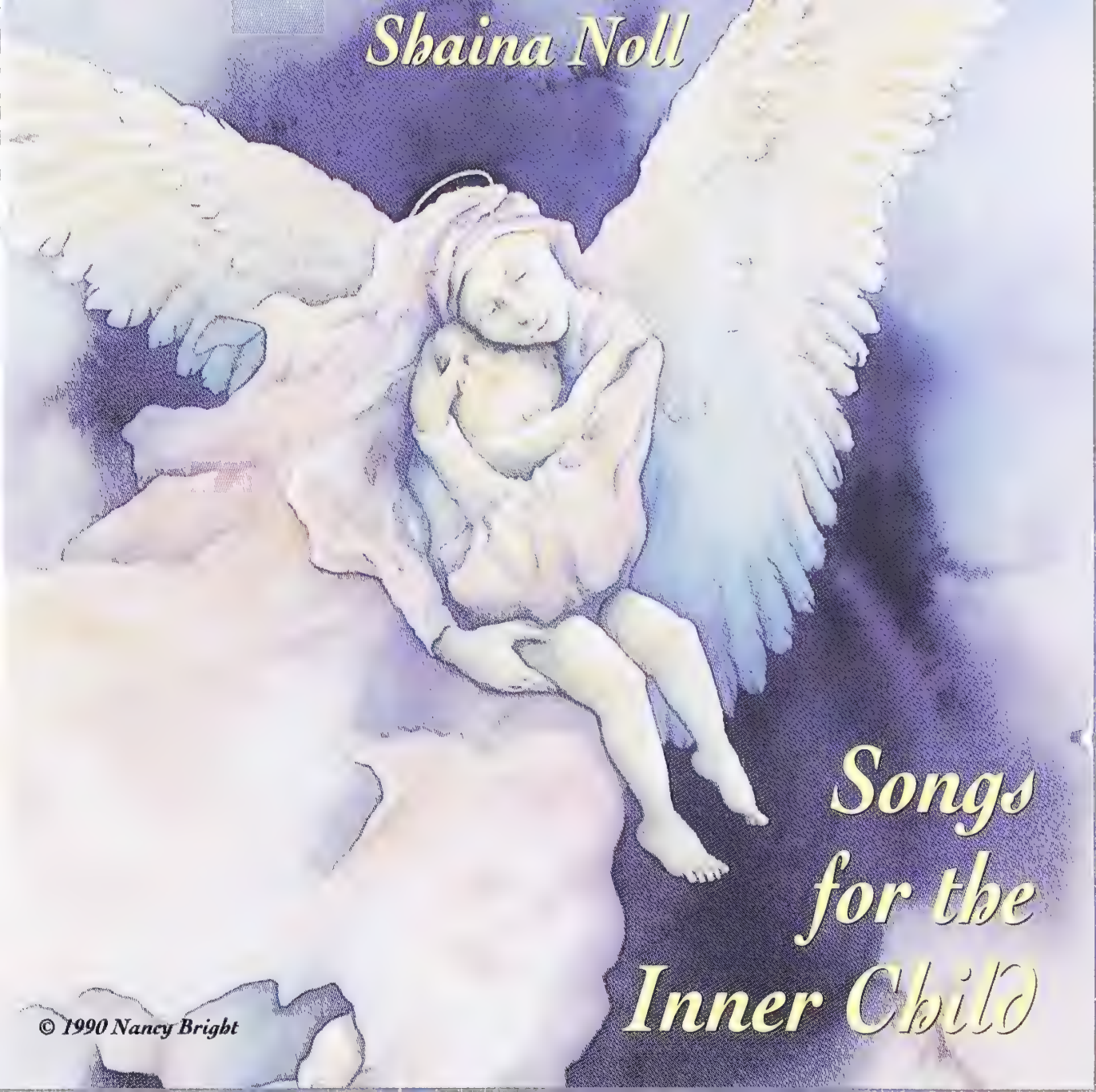
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TRACK	SOUND EFFECT	DUR.
1	*FARMSTEAD: LATE SPRING, EARLY MORNING with Wren, Robin, Pheasant, Cuckoo, Chaffinch, House Sparrows, Goldfinch, Peacock, Feral Pigeon and Cockerel. Distant sheep and cattle.*	8'22"
2	*VILLAGE: LATE SPRING, EVENING with Blackbird, Wren, Rooks, Chaffinch, Woodpigeon and distant dog.*	3'25"
3	*FARMSTEAD: SUMMER, EARLY MORNING with Blackbird, Wren, Robin, Rooks, Woodpigeon, Feral Pigeon, Chaffinch, House Sparrow, distant Peacock and sheep.*	4'08"
4	*CULTIVATED LAND (WARM TEMPERATE): LATE SPRING, MIDDAY with Bee-eaters, Spotless Starlings, Turtle Dove, Blue Tit, Azure-winged Magpie, Crested Lark and cattle.*	4'14"
5	*CULTIVATED LAND (SEMI-ARID): LATE SPRING, MIDDAY fairly neutral with Woodlark, Booted Eagle, Corn Bunting, Hoopoe, Azure-winged Magpie, Spotless Starling, grasshoppers and passing flies.*	4'22"
6	*FARMSTEAD: SUMMER, NIGHT with Barn Owls, distant Tawny Owls and distant dog.*	4'10"
7	*BROAD-LEAVED WOODLAND: LATE SPRING, EARLY MORNING Dawn chorus with Cuckoos, Garden Warbler and Nightingale.*	6'45"

TRACK	SOUND EFFECT	DUR.
8	*BROAD-LEAVED WOODLAND: LATE SPRING, EARLY MORNING (MEDITERRANEAN REGION ONLY) with Nightingale, flies, Cuckoo, Whitethroat, Bonelli's Warbler and field crickets.*	3'58"
9	*MIXED WOODLAND: EARLY SPRING, EARLY MORNING neutral with distant Hooded Crows, Buzzard and Great Tit.*	4'20"
10	*CONIFEROUS WOODLAND: LATE SPRING, EARLY MORNING with Black Kite, Tree Sparrows, Corn Bunting, Chaffinch, field crickets, bees, flies and distant Hoopoe.*	5'08"
11	*HEATHER MOORLAND: LATE SPRING, EARLY MORNING with Golden Plover, Skylark, Curlew and distant sheep. Some wind.*	5'12"
12	*HEATHER MOORLAND: LATE SPRING, EVENING with Snipe and Oystercatchers. Some wind.*	6'02"
13	*LAKE: EARLY SPRING. EARLY MORNING with Mallard, Coot, Canada Goose and incipient dawn chorus. Mallards rising at 1'38" and 4'08".*	4'19"
14	*LOW LYING MARSHY PASTURE: WINTER, EARLY MORNING with lapping water and distant Curlews. Some wind .*	5'08"
15	*LAKE: LATE SPRING, NIGHT neutral with Oystercatcher and Arctic Terns. Some wind.*	4'01"

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BBC CD SFX 015 • RURAL ATMOSPHERES


Shaina Noll
Songs for the Inner Child
© 1990 Nancy Bright

Deep Peace
Music by Bill Douglas
Words: Traditional Gaelic Blessing

Deep peace of the running wave to you
Deep peace of the flowing air to you
Deep peace of the quiet earth to you
Deep peace of the shining stars to you
Deep peace of the gentle night to you
Moon and stars
pour their healing light on you
Deep peace to you *(repeat)*

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♥ Recorded at Oliver Music, Santa Fe, NM.
♥ Piano recorded at Max Highstein's Studio, Santa Fe, NM.
♥ Produced and Engineered by Jim Oliver
♥ Vocal Arrangements: Shaina Noll, David Oliver, and David Ziems
♥ Lead Vocals: Shaina Noll
♥ Harmony Vocals: Shaina Noll and Richard Noll
♥ Piano, keyboards, synthesizers, Digital Sampler: Jim Oliver
♥ Guitar: David Ziems
♥ Alto Recorder: Richard Noll
♥ Soprano Saxophone: Rusty Crutcher

♥ Cover Illustration: *Guardian Of My Journey, Watcher Of My Soul*
© 1990 Nancy Bright
Reproductions available. Contact:
P.O. Box 11451
Eugene, OR 97440
♥ Cover Design: John Inserra/Chris Kain
♥ Photography: Jill Fineberg

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Santa Fe, NM 87505
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Shaina Noll

Songs for the Inner Child



Part One: Reminders

How Could Anyone (5:30)

♥ [illegible]

Know You (3:45)

♥ [illegible]

♥ [illegible]

[illegible]

Part Two: [illegible]

[illegible]

(4:09) ♥ All Through

[illegible]

♥ [illegible]

Singing Heart PRODUCTIONS

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Shaina Noll

Songs for the Inner Child

Part One: Reminders

- ♥ *How Could Anyone (5:30)*
- ♥ *It's a Joy to Get to Know You (3:45)*
- ♥ *Return Again (3:51)*
- ♥ *Everything Possible (4:14)*
- ♥ *You Can Relax Now (5:20)*

Part Two: Lullabies and Blessings

- *Peace Be With You (4:09)* ♥
- *All Through the Night (4:12)* ♥
- *Lullabye and Goodnight (3:12)* ♥
- *Lullabye (4:00)* ♥
- *Deep Peace (5:33)* ♥

Singing Heart PRODUCTIONS

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Shaina Noll ♥ Songs For the Inner Child SHD 8201

Shaina Noll ♥ Songs For the Inner Child SHD 8201



James & Brenda Collins

Jesus

SIDE ONE:

1. Silent Love
2. Bring It To Jesus
3. The House Of The Lord
4. God Still Moves
5. Jesus

SIDE TWO:

1. More Than Conquerors
2. It's My Desire
3. He Will Carry You
4. The Hiding Place
5. Soldiers Of The Light



James & Brenda Collins

Jesus

SIDE ONE:

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2. Bring It To Jesus
3. The House Of The Lord
4. God Still Moves
5. Jesus

SIDE TWO:

1. More Than Conquerors
2. It's My Desire
3. He Will Carry You
4. The Hiding Place
5. Soldiers Of The Light

James & Brenda Collins

Jesus

CREDITS:

Produced by Jeff Duffield
Bass/Rob Meadows
Guitar/Phil Harnly
Drums/Jon Sibert
Engineers/Jim Langley &
Jeff Duffield
Arrangements/Jeff Duffield

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Priority Productions
179 Christiana-Stanton Road
Newark, Delaware 19702
(302) 731-0609

ADDRESS:

James and Brenda Collins
211 Homestead Street, 8-A
Manchester, CN 06040
(203) 645-8350

T230A17

Silent Love • Bring It To Jesus • The House Of The Lord •
God Still Moves • Jesus

SIDE
ONE

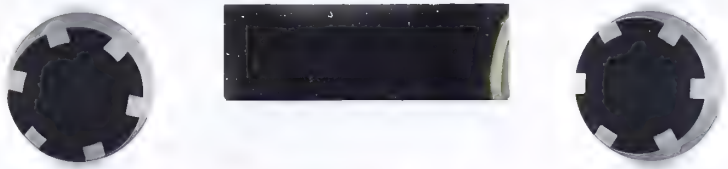


T230A17

JAMES & BRENDA COLLINS • *JESUS*

More Than Conquerors • It's My Desire • He Will Carry You •
The Hiding Place • Soldiers Of The Light

SIDE
TWO



T230A17

JAMES & BRENDA COLLINS • *JESUS*

I Never Loved Him Better



Terry and Nita Wiles

Side One:

I Never Loved Him Better (Slaughter)
Take My Life Precious Jesus (Brown)
I Will Lift Up Holy Hands (R. Wiles)
I'll Rise Again (Holm)
Jesus Will Always Be (R. Wiles)

Side Two:

In Him (D. Ingles)
I Just Love Lovin' The Lord (Cook)
When I Say Jesus (Phil Johnson)
Heaven's Gonna Be A Blast (Honeytree)
Medley: When We See Christ (Rusthol)
When We All Get To Heaven (Hewitt-Wilson)

Manufactured and duplicated at The Gallery, East Hartford, Connecticut

I Never Loved Him Better



Terry and Nita Wiles

I Never Loved Him Better



I Never Loved Him Better • Take My Life Precious Jesus • I Will Lift Up Holy Hands • I'll Rise Again • Jesus Will Always Be



Side 1

I Never Loved Him Better

Terry and Nita Wiles

In Him • I Just Love Lovin' The Lord • When I Say Jesus •
Heaven's Gonna Be A Blast • Medley:
When We See Christ • When We All Get To Heaven



Side
2

I Never Loved Him Better
Terry and Nita Wiles



Side A
GOD IS/Marie Armenia
WILL YOU GO?/Nancy Harmon
JESUS SAVES/Owens-Kirkpatrick
WORTHY OF MY PRAISE/Roy Boyer
PRAISES/Roy Boyer

Side B
GOD'S GONNA CUT YOU DOWN/Spiritual
HIS DELIGHT/Marie Armenia
LORD, I NEED A MIRACLE/Nancy Harmon
JOY, JOY/Edwin Hawkins
I'M STILL LOOKING FOR JESUS/
Nancy Harmon

Side A
GOD IS/Marie Armenia
WILL YOU GO?/Nancy Harmon
JESUS SAVES/Owens-Kirkpatrick
WORTHY OF MY PRAISE/Roy Boyer
PRAISES/Roy Boyer

Side B
GOD'S GONNA CUT YOU DOWN/Spiritual
HIS DELIGHT/Marie Armenia
LORD, I NEED A MIRACLE/Nancy Harmon
JOY, JOY/Edwin Hawkins
I'M STILL LOOKING FOR JESUS/
Nancy Harmon

AND THEY SANG...

A NEW SONG

The

COURIERS

NC-52

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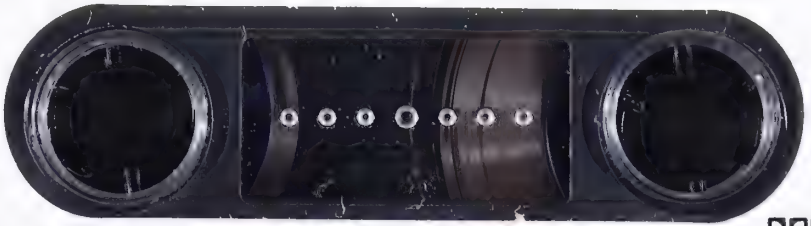
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God is / Will You Go? / Jesus Saves / Worthy Of My Praise
Praises

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THE COURIERS - AND THEY SANG... A NEW SONG

God's Gonna Cut You Down / His Delight / Lord, I Need A Miracle / Joy, Joy / I'm Still Looking For Jesus



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B

NC-52

DOLBY SYSTEM

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THE STORM & THI

The Sea – Crashing ocean wa sounds of tide pool action togetl fog horns, ships' bells.

Thunderstorm – High in the mou comes alive in sound: gentle ra majestic thunder.

Winter Storm – Blizzard winds, thu soft falling snow. Indoors: a roarir ther clock.

Voices of the Sea – Peaceful sour the callings of the Point Pinos fc back whales.

Voices of the Sea

A

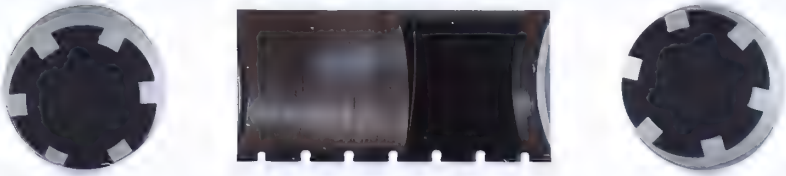


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LUKE VIBERT
BIG SOUP

SIDE A

Intro-Welcome

Rank Rink Ring

Voyage Into the Unknown

Fused Into Music

No Turn Unstoned

Reality Check

M.A.R.S.

SIDE B

Stern Facials

Am I Still Dreaming?

2001 Beats

Music Called Jazz

Space Race

So Long-Outro

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LUKE VIBERT
BIG SOUP

SIDE A

Intro-Welcome
Rank Rink Ring
Voyage Into the Unknown
Fused Into Music
No Turn Unstoned
Reality Check
M.A.R.S.

SIDE B

Stern Facials
Am I Still Dreaming?
2001 Beats
Music Called Jazz
Space Race
So Long-Outro

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LUKE VIBERT
BIG SOUP

SAC 1304

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LUKE VIBERT
BIG SOUP
INTRO-WELCOME (1:31) • RANK RINK RING (6:38) •
VOYAGE INTO THE UNKNOWN (7:02) • FUSED INTO MUSIC (6:03) •
NO TURN UNSTONED (8:25) • REALITY CHECK (6:01) • M.A.R.S. (6:40)
SIDE
A
SAC 1304
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LUKE VIBERT
BIG SOUP
STERN FACIALS (7:45) • AM I STILL DREAMING? (5:30) • 2001 BEATS (6:01) •
MUSIC CALLED JAZZ (5:20) • SPACE RACE (7:18) • SO LONG-OUTRO (1:35)
SIDE
B
SAC 1304
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LATEEF AND LYRICS BORN
LATYRX

SIDE A

1) Latyrx [5:45] •
2) Say That [3:41] ••
3) The Quickening (The Wreckoning, Part II) [5:02] •
4) Balcony Beach [5:29] ••
5) Live 90.3 '94 [1:25] •••
6) The Muzappers Mix: Aim For The Flickering Flame/Rankin' #1 [4:11] ••
7) Funky Granules [1:49]

SIDE B

8) Bad News [2:45] ••••
9) Off (With) Their Heads (Be Prompt) [3:01] ••
10) Bad Ass [0:22]
11) Burnt Pride [6:51] ••
12) Scratchapella [0:23] •
13) The Wreckoning (Live 45 Mix) [2:46] •
14) Burning Hot In Cali On A Saturday Night [3:30] ••••

• Produced by DJ Shadow •• Produced by Lyrics Born ••• Live at KDVS 1994 with John Tchicai ••••Produced by Chief Xcel

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• Produced by DJ Shadow •• Produced by Lyrics Born ••• Live at KDVS 1994 with John Tchicai ••••Produced by Chief Xcel

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LATEEF AND LYRICS BORN
Latyrx

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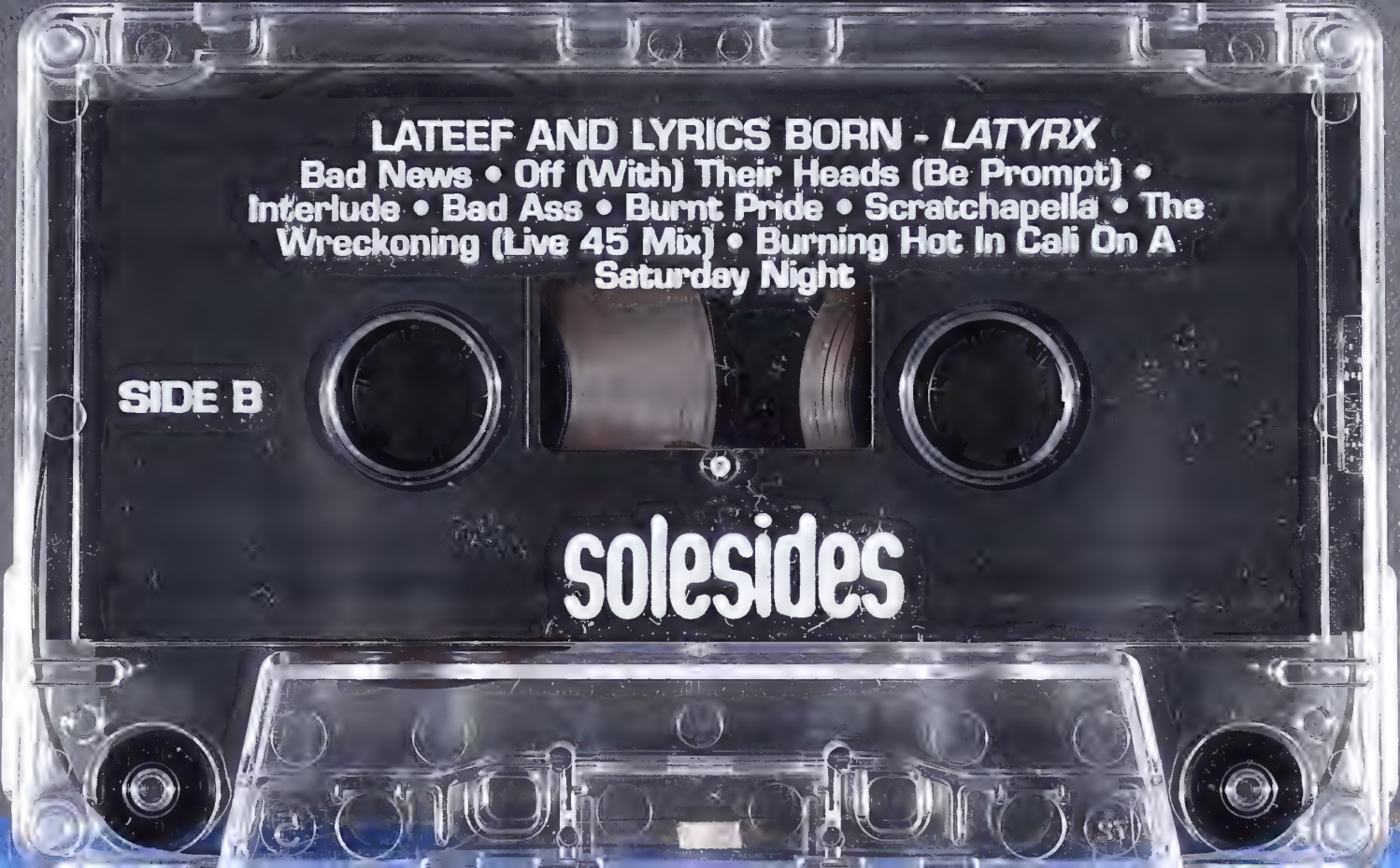
LATEEF AND LYRICS BORN - *LATYRX*

Latyrx • Say That • The Quickening (The Wreckoning, Part II) • Balcony Beach • Live 90.3 '94 • The Muzapper's: Aim For The Flickering Flame/Rankin'#1 • Funky Granules



SIDE A

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LATEEF AND LYRICS BORN - *LATYRX*
Bad News • Off (With) Their Heads (Be Prompt) • Interlude • Bad Ass • Burnt Pride • Scratchapella • The Wreckoning (Live 45 Mix) • Burning Hot In Cali On A Saturday Night
SIDE B
solesides

BOYMERANG

Balance Of The Force

Side One

SOUL BEAT RUNNA (7:58) • **MIND CONTROL** (8:32)
THE RIVER (VIP) (8:43) • **YOU LIKE IT LIKE THAT** (8:11)
A.C.I.D. (8:05)

Side Two

WHERE IT'S AT? (7:54) • **SECRET LIFE** (4:05) • **STILL** (7:57)
LAZARUS (9:07)



BOYMERANG
Balance Of The Force

Side One

SOUL BEAT RUNNA (7:58) • **MIND CONTROL** (8:32)
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Side Two

WHERE IT'S AT? (7:54) • **SECRET LIFE** (4:05) • **STILL** (7:57)
LAZARUS (9:07)

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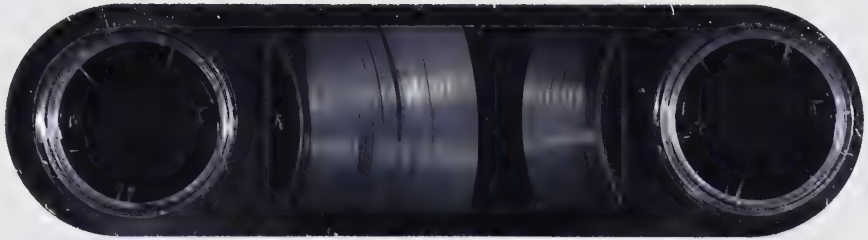
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YOU LIKE IT LIKE THAT (8:11) • **A.C.I.D.** (8:05)

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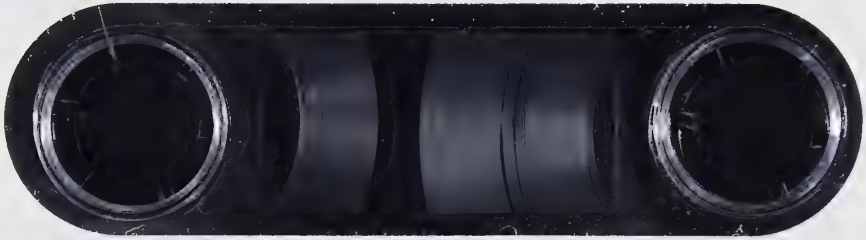
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Side Two **WHERE IT'S AT?** (7:54) • **SECRET LIFE** (4:05)
STILL (7:57) • **LAZARUS** (9:07)

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BOYMERANG *Balance Of The Force*

"The Ren & Stimpy Show Radio Daze"

SIDE A

1. Opening
2. I Wanna Be A DJ
3. Caller #5
4. King Of The Airwaves
5. Is Anybody Out There
6. On The Road
7. Any Freeway You Take

SIDE B

1. Hard Time
2. Powdered Toastman
3. In Hollywood
4. Take A Walk On The Muddy Side
5. Dead-End Job
6. Stuck With You

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"The Ren & Stimpy Show Radio Daze"

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1. Opening
2. I Wanna Be A DJ
3. Caller #5
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5. Is Anybody Out There
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SIDE B

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3. In Hollywood
4. Take A Walk On The Muddy Side
5. Dead-End Job
6. Stuck With You

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"The Ren & Stimpy Show Radio Daze"



Chrome

Tape

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"The Ren & Stimpy Show Radio Daze"



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"NORTHERN EXPOSURE III 'EXPEDITIONS'"

CASSETTE 2

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1. HEAD HONCHO - "WATERS OF JERICHO"
2. MOVEMENT PERPETUAL - "SEXUAL MOVEMENT"
3. STEF PAK & FREDERICK - "SEASIDE ATMOSPHERE"
4. POLAR STERN - "DERDR LTTLE R AUM"
5. FRICTION & SPICE - "FRICTIONS GROOVE"
6. RED DEVEL - "GAMELAN"

SIDE B:

1. RR WORKSHOP - "MESS WITH DABUL"
2. PVD PRESENT DEVIANT - "LOVE SIMULATION"
3. BREEDER - "ROCK STONE"
4. DELTA - "ANYTHING YOU WANT"
5. MIKE COGLAN - "SILENCE" (MATT DEARY MIX)

Publicity by Formula. Contact: Sioux Z.
212.941.9701. Fax 212-941-9740. E-mail: Siouxzim@aol.com

For further information contact: Lou Montorio, Ultra Records
212-343-2200. Fax 212-343-9429. E-mail: Kntfo@aol.com

SASHA & JOHN DIGWEED

"NORTHERN EXPOSURE III 'EXPEDITIONS'"

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ULTRA RECORDS RELEASE DATE: 4/6/99

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SASHA & JOHN DIGWEED

"NORTHERN EXPOSURE III 'EXPEDITIONS'"

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Side B

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DOLBY SYSTEM ®



DJ ICEY

THE FUNKY BREAKS

SIDE A

DJ Icey *Grand Canyon Suite*

Red Meyers *Silent Partner*

Genaside II *Nara Mine*

Headrillaz *Get Yourself Organized*

DJ Reflex *Reflex Speed*

DJ Icey *Beats-A-Rockin*

The Ride Committee feat. Roxy *Get Huh*

SIDE B

PM Dawn *Watchers Point of View*

Galaxy 21 *Sound the Alarm*

Rebel MC *Tribal Bass*

Richard F. *J-Break*

Sign of the Times *Sign*

Flower *2*

Thinkhead *The Pledge*

Promotional Copy - Not For Sale



DJ ICEY
THE FUNKY BREAKS

SIDE A

DJ Icey *Grand Canyon Suite*
Red Meyers *Silent Partner*
Genaside II *Nara Mine*
Headrillaz *Get Yourself Organized*
DJ Reflex *Reflex Speed*
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SIDE B

PM Dawn *Watchers Point of View*
Galaxy 21 *Sound the Alarm*
Rebel MC *Tribal Bass*
Richard F. *J-Break*
Sign of the Times *Sign*
Flower *2*
Thinkhead *The Pledge*

Promotional Copy - Not For Sale



DJ ICEY
THE FUNKY BREAKS

SAC 1310

All tracks continuously mixed by DJ Icey


DJ ICEY
THE FUNKY BREAKS
DJ Icey - Grand Canyon Suite (5:35) • Red Meyers - Silent Partner (3:51) • Genaside II - Nara Mine (3:14) •
Headrillaz - Get Yourself Organized (3:33) • DJ Reflex - Reflex Speed (4:48) •
DJ Icey - Beats-A-Rockin (6:22) • The Ride Committee feat. Roxy - Get Huh (4:19)
SIDE
A
100
50
0
SAC 1310
Promotional Copy - Not For Sale
All tracks continuously mixed by DJ Icey
35


DJ ICEY
THE FUNKY BREAKS
PM Dawn - Watchers Point of View (3:44) • Galaxy 21 - Sound the Alarm (3:08) •
Rebel MC - Tribal Bass (5:24) • Richard F. - J-Break (5:17) • Sign of the Times - Sign (5:32) •
Flower - 2 (5:30) • Thinkhead - The Pledge - (5:20)
SIDE
B
100
50
0
SAC 1310
Promotional Copy - Not For Sale
All tracks continuously mixed by DJ Icey
35

SMN

SATELLITE MUSIC NETWORK

Z-ROCK BE PROGRAM
DIRECTOR FOR A WEEK. 6/92
CONTACT PATRICIA EVANS



12655 N. CENTRAL EXPWY., SUITE 600
DALLAS, TX 75243 • 800-527-4892


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REFER ALL REQUESTS TO 847.733.9547.
tis@nwu.edu
http://charlotte.acns.nwu.edu/tis/


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a
pills
847-733-9547
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blah, blah, blah


tripper information systems
dope—remixes, etc
needles
b
tis@nwu.edu
http://charlotte.acns.nwu.edu/tis/


FOR DJ'S ONLY
Chuck Chill Out Mixes
Cassette
2
Side
A
MERRY CHRISTMAS


FOR DJ'S ONLY
Chuck Chill Out Mixes
Cassette
2
Side
B
MERRY CHRISTMAS

CHANNEL LIGHT VESSEL

featuring Roger Eno, Kate St. John, Bill Nelson, Laraaji and Mayumi Tachibana

"AUTOMATIC"

SIDE ONE

1. TESTIFY 3:08
2. TRAIN TRAVELING NORTH 4:18
3. SLOW AFTERNOON 3:00
4. BALLYBOOTS 3:51
5. A PLACE WE PRAY FOR 4:26
6. BUBBLING BLUE 3:41

SIDE TWO

1. DUENDE 1:11
2. FLAMING CREATURES 3:50
3. BILL'S LAST WALTZ 4:13
4. THUNDEROUS ACCORDIONS 2:25
5. FISHOWLMOON 3:05
6. LITTLE LUMINARIES 3:37

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STREET DATE: JUNE 17, 1994
GYR 6607 (MC/CD)

Contact: 212-989-2929

Advance Cassette. For Promotional Use Only.

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CHANNEL LIGHT VESSEL "AUTOMATIC" GYR 6607

CHANNEL LIGHT VESSEL

featuring Roger Eno, Kate St. John, Bill Nelson, Laraaji and Mayumi Tachibana

"AUTOMATIC"

SIDE ONE
1. TESTIFY 3:08
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GYROSCOPE

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In the summer of 1993, Gyroscope Records released *The Familiar*, a highly successful collaboration between Roger Eno and Kate St. John, featuring co-producer and guest musician Bill Nelson.

About this elegant, innovative and appealing mix of lush melodies and inventive lyric touches Carol Wright/NAPRA was moved to remark "This unique album had me awestruck in utter ecstasy from the very first note", while Michael Tearson/AUDIO enthused "an album of lovely music... an island of sanity." The trio's unofficial debut was so well received by alternative/progressive media and radio worldwide that the group has formally dubbed itself CHANNEL LIGHT VESSEL to facilitate future projects.

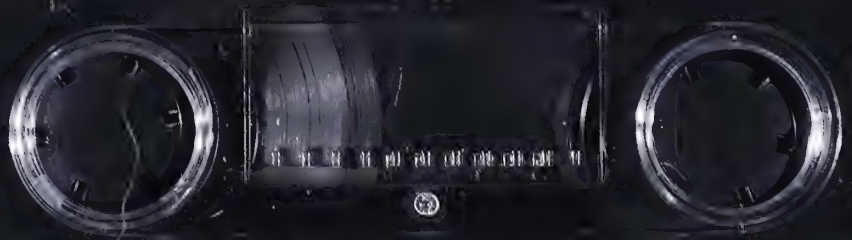
Automatic is Roger, Kate and Bill's official debut, recorded at Peter Gabriel's Real World studios in the UK. The flavor is similar to *The Familiar* on several instrumental and vocal pieces, but there is a fresh, percussive edge to the more electric tracks. Fellow Gyroscope artist Laraaji was called in to provide zither and m'bira accents, while Bill's signature E-Bow guitar sound is more in evidence throughout.

Roger and Kate once again offer lovely piano, woodwind and vocal lines; the orchestral elements of their compositions are enhanced by famed Japanese cellist Mayumi Tachibana.

Automatic by CHANNEL LIGHT VESSEL is destined to appeal to New Age and Adult Alternative listeners while crossing over to lovers of adventurous music everywhere. For further info, please contact: PJ Birosik (press and radio) 602-282-4249 or your Caroline Records representative 212-989-2929.

CHANNEL LIGHT VESSEL
"AUTOMATIC"





SIDE ONE
GYR 6607

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CHANNEL LIGHT VESSEL
"AUTOMATIC"



SIDE TWO
GYR 6607

Contact (212) 989-2929

Advance Cassette. For Promotional Use Only.

TYPE II HIGH BIAS NØN-DOLBY STEREO

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

--side one--

1. Afterlife	1:39
2. Beyond Life	5:42
3. While Birds Sing	7:31
4. Fifty Million Years	5:40
5. Star Light	4:46
6. Eternal Note	5:30

Performed by Timothy Leary except:
#5. Performed by Timothy Leary & Dr. Fiorella Terenzi
#6. Performed by Timothy Leary & Liquid Mind

Mouth Almighty/Mercury Records
Worldwide Plaza
825 Eighth Ave.
New York, NY 10019

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

Mouth Almighty/Mercury Records

TYPE II HIGH BIAS NØN-DOLBY STEREO

Various
"BEYOND LIFE WITH TIMOTHY LEARY"

--side one--

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3. While Birds Sing	7:31
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6. Eternal Note	5:30

Performed by Timothy Leary except:
#5. Performed by Timothy Leary & Dr. Fiorella Terenzi
#6. Performed by Timothy Leary & Liquid Mind

--side two--

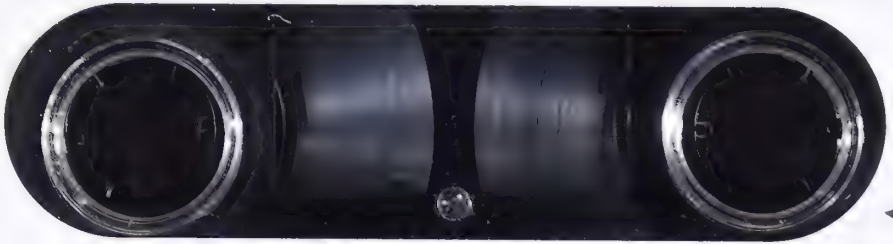
1. Why Not? Why Not? Why Not?	5:33
2. Goodbye, Goodbye	6:27
3. Legend Of A Mind(Timothy Leary Lives)	7:23
4. A Tale Of The Tribe (From Preface To "Jail Notes")	7:56
5. Lion's Mouth	10:13

Perfomed by Timothy Leary except:
#3. Performed by The Moody Blues
#4. Perfomed by Allen Ginsberg
#5. Performed by Timothy Leary & Al Jourgensen & Friends

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

SIDE ONE



mouth almighty

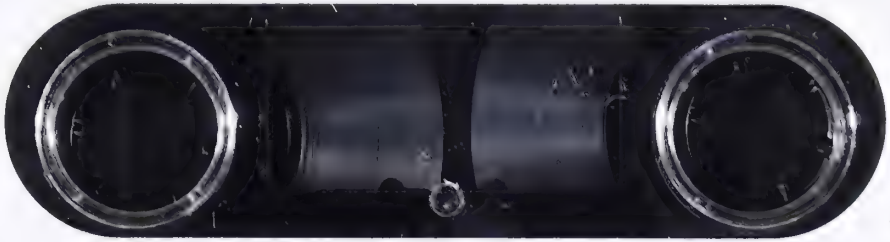
Mercury Records

Mouth Almighty/Mercury Records

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

SIDE TWO



mouth almighty

Mercury

Mouth Almighty/Mercury Records

Featuring the songs:
Blue Skies
Loving You More
Divinity
4-46356 (#1)

bt ima 今



bt ima 今

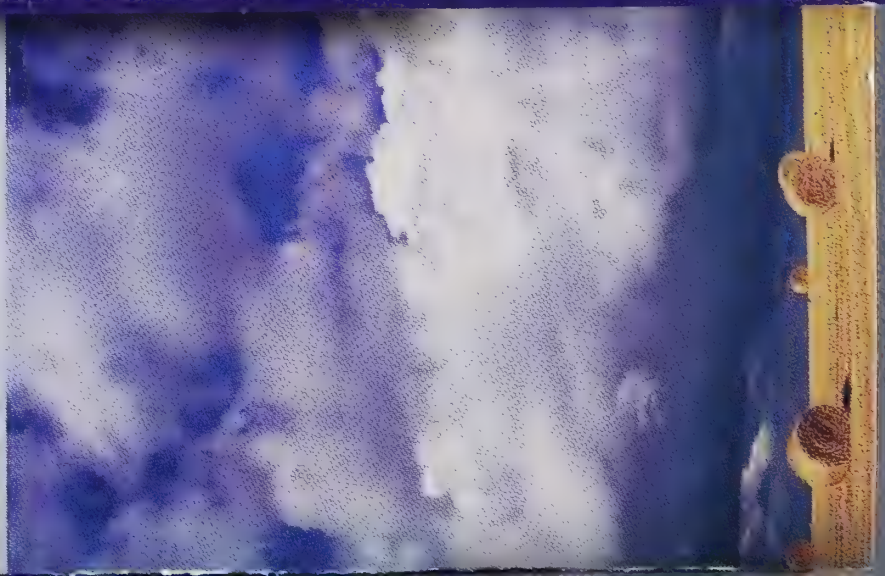


Side One
Nocturnal Transmission
Quark
Tripping The Light Fantastic
Embracing The Future
(Embracing The Sunshine Mix)
Deeper Sunshine
Loving You More
(BT's Garden Of Ima Dub)

0 9362-46356-4 2

Side Two
Loving You More
(BT's Final Spiritual Journey)
Poseidon
Embracing The Sunshine
Divinity
Blue Skies-Featuring Tori Amos

Produced by Brian Transeau
Reprise Records, 3300 Warner Blvd., Burbank, CA 91505-4694.75 Rockefeller Plaza, New York, NY 10019-6908. World Wide Web: http://www.RepriseRec.com/




BT / IMA
NOCTURNAL TRANSMISSION • QUARK • TRIPPING THE LIGHT FANTASTIC
EMBRACING THE FUTURE (EMBRACING THE SUNSHINE MIX)
DEEPER SUNSHINE • LOVING YOU MORE (BT's GARDEN OF IMA DUB)
1
SR
4-46356
KINETIC
PRODUCED BY BRIAN TRANSEAU
HX PRO
B NR


BT / IMA
LOVING YOU MORE (BT's FINAL SPIRITUAL JOURNEY) • POSEIDON
EMBRACING THE SUNSHINE • DIVINITY • BLUE SKIES
2
SR
4-46356
KINETIC
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HX PRO

JAZZMATAZZ Vol. II "The New Reality"

HOSTED BY GURU

Intro(light It Up) * Lifesaver * Living In This World * Looking Through Darkness
Watch What You Say * Jazzalude II * For You * Medicine
Lost Souls * Nobody Knows

Side
A
CrO2



NNR
70us

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EMI Records Chrysalis

JAZZMATAZZ Vol. II "The New Reality"

HOSTED BY GURU

Jazzalude III * Respect The Architect * Feel The Music * Young Ladies
The Traveler * Jazzalude IV * Count Your Blessings
Choice Of Weapons * Something In The Past * Revelation

Side
B
CrO2



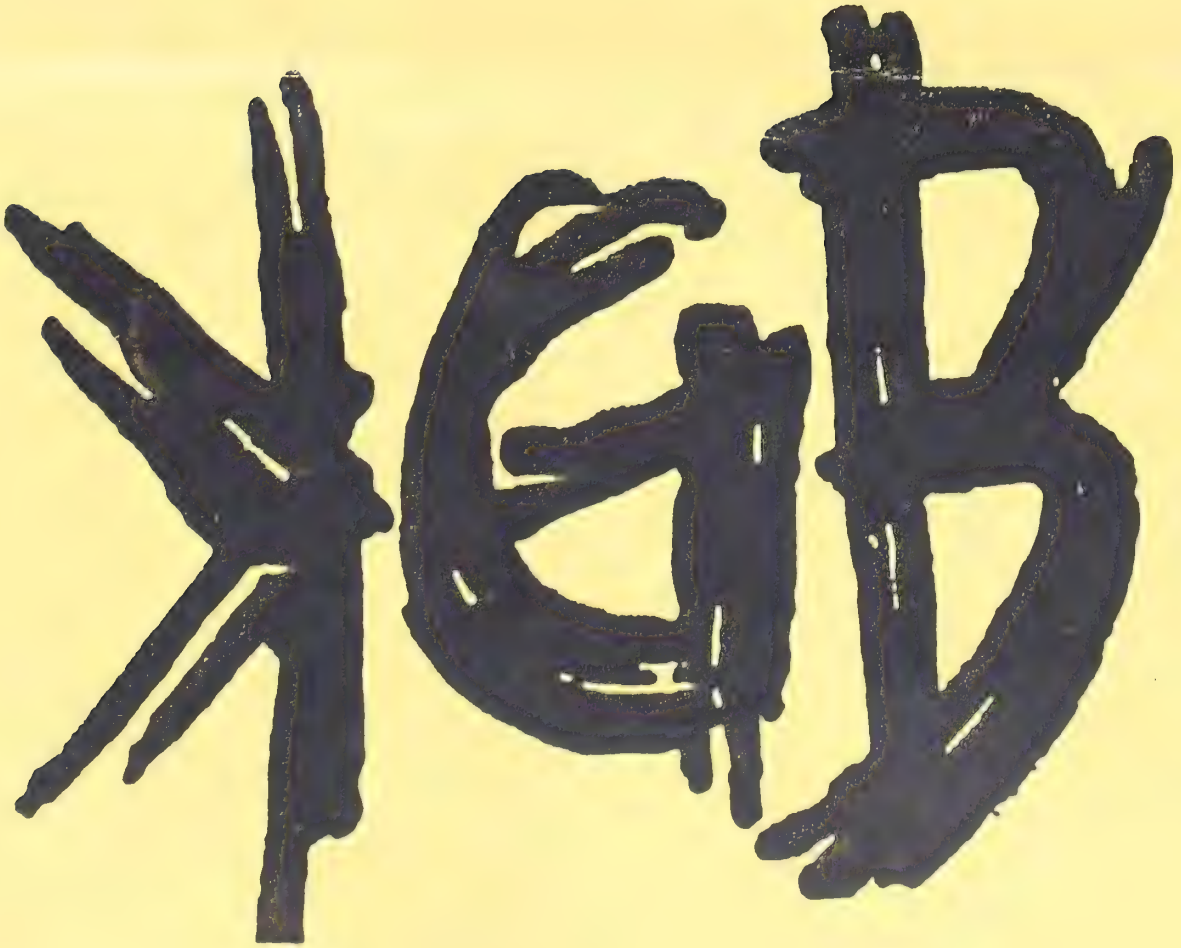
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EMI Records Chrysalis




WU-TANG
CLAN





'Bless Ya Life'

WU-TANG CLAN

produced by 4th Deciple for
Wu-Tang Productions

coming in july on Mascot Records



is a registered trademark
permission to use logo authorized by RZA for Wu-Tang Productions

MASCOT RECORDS

MASCOT RECORDS • 166 FIFTH AVENUE • NYC, NY 10010

KGB
"Bless Ya Life"

Grim Mix (filthy) 4:36 • Grim Mix (clean) 4:33



SIDE 1
MCT-715-4

WU-TANG CLAN

Produced by 4th Deciple for Wu-Tang Productions* at Chung King Studios/Recording Engineered by Phil Austin/Mix Engineered by 4th Deciple/Writen by C. Burton, G. Elfe, & E Laviscount for Click Gabow Publishing/Executive Producers April Fern & Scott Schlachter/*Wu-Tang is a registered trademark of Wu-Tang Productions permission to use Wu-Tang logo authorized by RZA for Wu-Tang Productions

MASCOT RECORDS

KGB
"Bless Ya Life"

Original (filthy) 4:35 • Original Instrumental 4:34 • Original (clean) 4:34



SIDE 1.5
MCT-715-4

WU-TANG CLAN

Produced by 4th Decipie for Wu-Tang Productions* at Chung King Studios/Recording Engineered by Phil Austin/Mix Engineered by 4th Decipie/Writen by C. Burton, G. Elfe, & E. Laviscount for Click Gabow Publishing/Executive Producers April Ferri & Scott Schlachter/*Wu-Tang is a registered trademark of Wu-Tang Productions permission to use Wu-Tang logo authorized by RZA for Wu-Tang Productions

MASCOT RECORDS





ORBITAL
SNIVILISATION

SIDE 1

FOREVER
I WISH I HAD DUCK FEET
SAD BUT TRUE
CRASH AND CARRY
SCIENCE FRICTION
PHILOSOPHY BY NUMBERS

SIDE 2

KEIN TRINK WIASSER
QUALITY SECONDS
ARE WE HERE?
ATTACHED

ORBITAL
SNIVILISATION

SIDE 1

FOREVER
I WISH I HAD DUCK FEET
SAD BUT TRUE
CRASH AND CARRY
SCIENCE FRICTION
PHILOSOPHY BY NUMBERS

SIDE 2

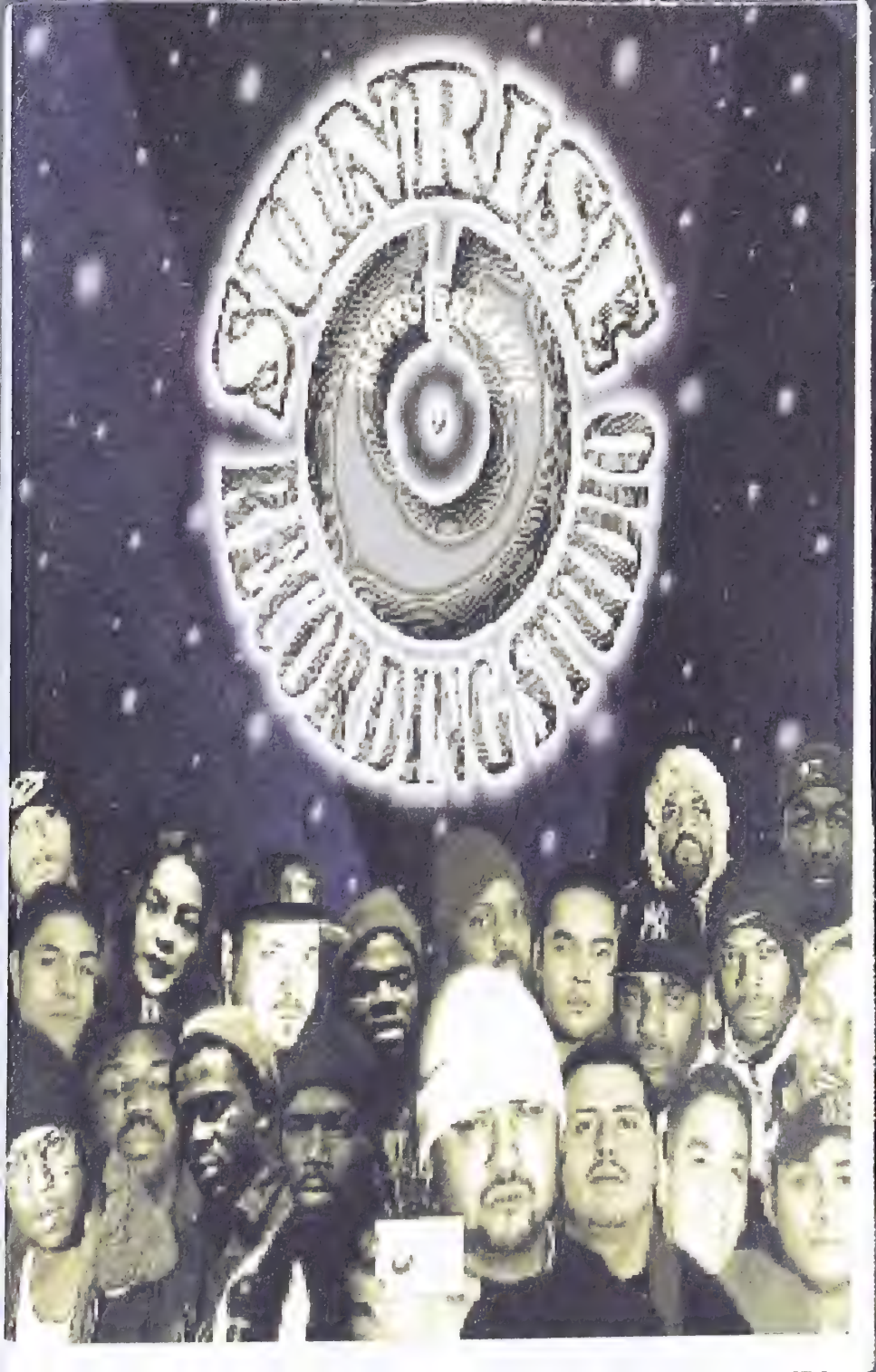
KEIN TRINK WIASSER
QUALITY SECONDS
ARE WE HERE?
ATTACHED

ORBITAL
SNIVILISATION

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1999

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SUNRISE -27-3090

APHEX TWIN

"Richard D. James"

Side One

1. 4
2. CORNISH ACID
3. PEEK 824542,01
4. FORE STREET
5. CARN MARTH
6. TO CURE A WEAKLING CHILD
7. GOONGUMPAS
8. YELLOW CALX

Side Two

1. GIRL/BOY SONG
2. LOGAN ROCK WITCH
3. MILKMAN
4. INKEY$
5. GIRL/BOY (£18 SNARE RUSH MIX)
6. BEETLES
7. GIRL/BOY (REDRUTH MIX)



SIRE

4-62010-P

SIRE

4-62010-P

APHEX TWIN
"Richard D. James"

Side One

1. 4
2. CORNISH ACID
3. PEEK 824542.01
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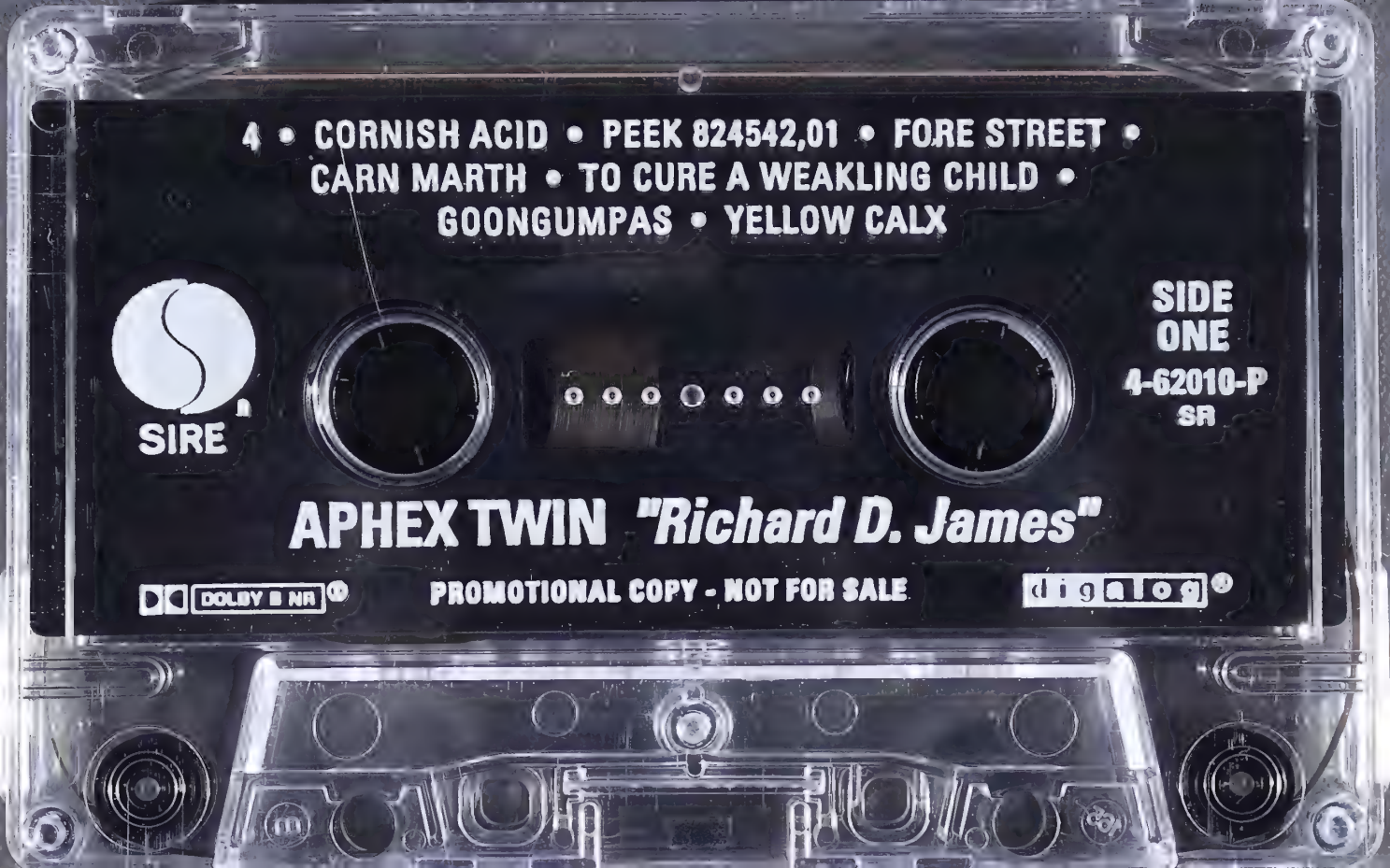
SIRE

4-62010-P

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DOLBY B NR

digalog


4 • CORNISH ACID • PEEK 824542,01 • FORE STREET •
CARN MARTH • TO CURE A WEAKLING CHILD •
GOONGUMPAS • YELLOW CALX
SIRE
SIDE
ONE
4-62010-P
SR
APHEX TWIN "Richard D. James"
DOLBY B NR
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dialog


GIRL/BOY SONG • LOGAN ROCK WITCH • MILKMAN • INKEYS •
GIRL/BOY (£18 SNARE RUSH MIX) • BEETLES •
GIRL/BOY(REDRUTH MIX)
SIRE
SIDE
TWO
4-62010-P
SR
APHEX TWIN "Richard D. James"
DOLBY B NR
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digalog

KNUCKLES

ERA NINE

BEYOND THE MIX

side A

1. GODFATHER
2. RAIN FALLS
3. THE WHISTLE SONG
4. IT'S HARD SOMETIME
5. SACRIFICE

0 7567-91618-4 0

side B

1. PARTY AT MY HOUSE
2. RIGHT THING
3. WORKOUT
4. SOLD ON LOVE
5. SOON I WILL BE DONE

Printed in USA

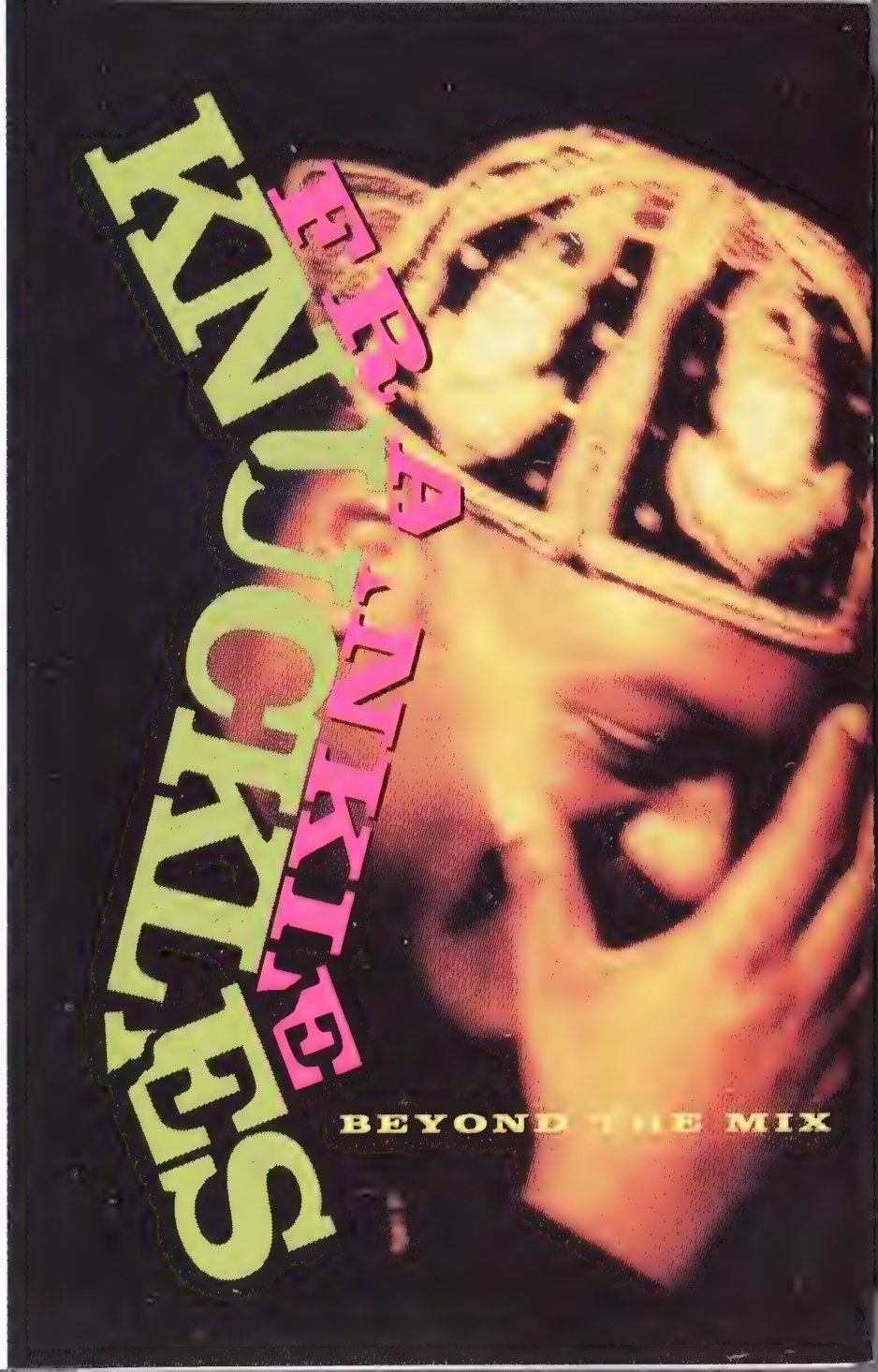
Virgin

91618-4

FRANKIE KNUCKLES

BEYOND THE MIX

LENT FOR PROMOTIONAL USE ONLY. ANY SALE OR UNAUTHORIZED TRANSFER IS PROHIBITED AND VOID. SUBJECT TO RETURN UPON DEMAND BY OWNER. ACCEPTANCE OF THIS CASSETTE CONSTITUTES AGREEMENT TO THE ABOVE.



FRANKIE'S FEELINGS

TO MY FAMILY AT VIRGIN RECORDS: KEVIN CURRY, IRIS DILLON, CAROLYN ROBBINS, RICK SQUILLANTE, DARRYL CLARKE, SHARON HEYWARD, MELANIE NISSEN, CLEDRA WHITE, MELISSA WALKER, LAURA POTTER AND ANDREW STEPHANOPOULOS, NOW I KNOW I M IN GOOD COMPANY!
-TO MY BROTHERS & SISTERS: JEFFREY, JULIUS, ARCHIE, TE AND DEMETRA - THANKS FOR BEING SO WONDERFUL AND SPREADING ALL THAT LOVE.
- TO THE KNUCKLES' HEADS: MALCOLM JACKSON, JEFFREY KNUCKLES, FRANK CARASQUILLO, MICHAEL DERANEY AND MARIO CHIOLDI - THANKS FOR KEEPING MY HEAD OUT OF THE CLOUDS AND MY FEET ON THE GROUND, I LOVE YOU GUYS.
- TO FREDERICK DUNSON: WHAT CAN I SAY THAT WE DON'T SAY ON THE PHONE TWICE A WEEK. YOU'RE A GREAT BROTHER AND AN EVEN GREATER FRIEND.
- TO BRUCE FOSTER (SINEAD): THANKS FOR TAKING SUCH GOOD CARE OF ME AND JOHN. YOU'VE BEEN A GOOD FRIEND FOR SO LONG. I LOVE YOU.
- TO MICHAEL WINSTON: I LOVE YOU.
- TO THE CHICAGO POSSE: BUTCH, DENNIS, KEVIN AND CRAIG ABDULLAH, STICKPIN, JOHN, CSL, FAST EDDIE, TYREE, MARSHALL JEFFERSON, BYRON & THE TEN CITY GANG.
- TO ALL THE TECH PEOPLE WHO CONTRIBUTED IN THE DEVOLOPMENT OF THIS PROJECT: SUE GIBBONS, PAVEL de JESUS & RUSS ELEVADO.
- TO QUAD STUDIOS - AMANDA, SHEILA, CHRISSY, AND CARLA
- TO PHIL SMITH AND THE STAFF & MEMBERS OF SOUND FACTORY: YOUR LOVE AND FRIENDSHIP HAS MADE ME AT HOME. **THANX.**

FROM JOHN POPPO:
IT HAS BEEN MY EXPERIENCE IN LIFE THAT VERY FEW TASKS ARE ACCOMPLISHED SINGLEHANDEDLY. THIS PROJECT CERTAINLY HAS NOT BEEN AN EXCEPTION TO THAT RULE. FRANKIE AND I ARE THE FIRST TO RECOGNIZE THAT THIS HAS BEEN AN ENSEMBLE EFFORT AND THAT ALL INVOLVED HAVE EACH HELD SEVERAL VITAL LINKS IN A VERY LARGE CHAIN. TO EACH OF THEM I EXTEND MY DEEP FELT APPRECIATION. THERE ARE A FEW WHO MUST BE SINGLED OUT FOR HAVING MADE AN IMMEASURABLE DIFFERENCE IN MY MAKING THIS ALBUM.
I'D LIKE TO THANK:
- GOD, FOR THE GOOD FORTUNE I'VE HAD. I ONLY PRAY THAT I MAY NEVER TAKE IT FOR GRANTED.
- MOM AND DAD FOR THEIR SELFLESS SUPPORT AND GUIDANCE.

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FRANKIE KNUCKLES • BEYOND THE MIX

Godfather • Rain Falls • The Whistle Song •
It's Hard Sometime • Sacrifice

Virgin

91618-4

SR

DOLBY NR



A

(25:38)

SEE ARTWORK FOR DETAILS

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DIGITAL

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FRANKIE KNUCKLES • BEYOND THE MIX

Party At My House • Right Thing • Workout •
Sold On Love • Soon I Will Be Done

Virgin

91618-4

SR

B

(23:15)

SEE ARTWORK FOR DETAILS

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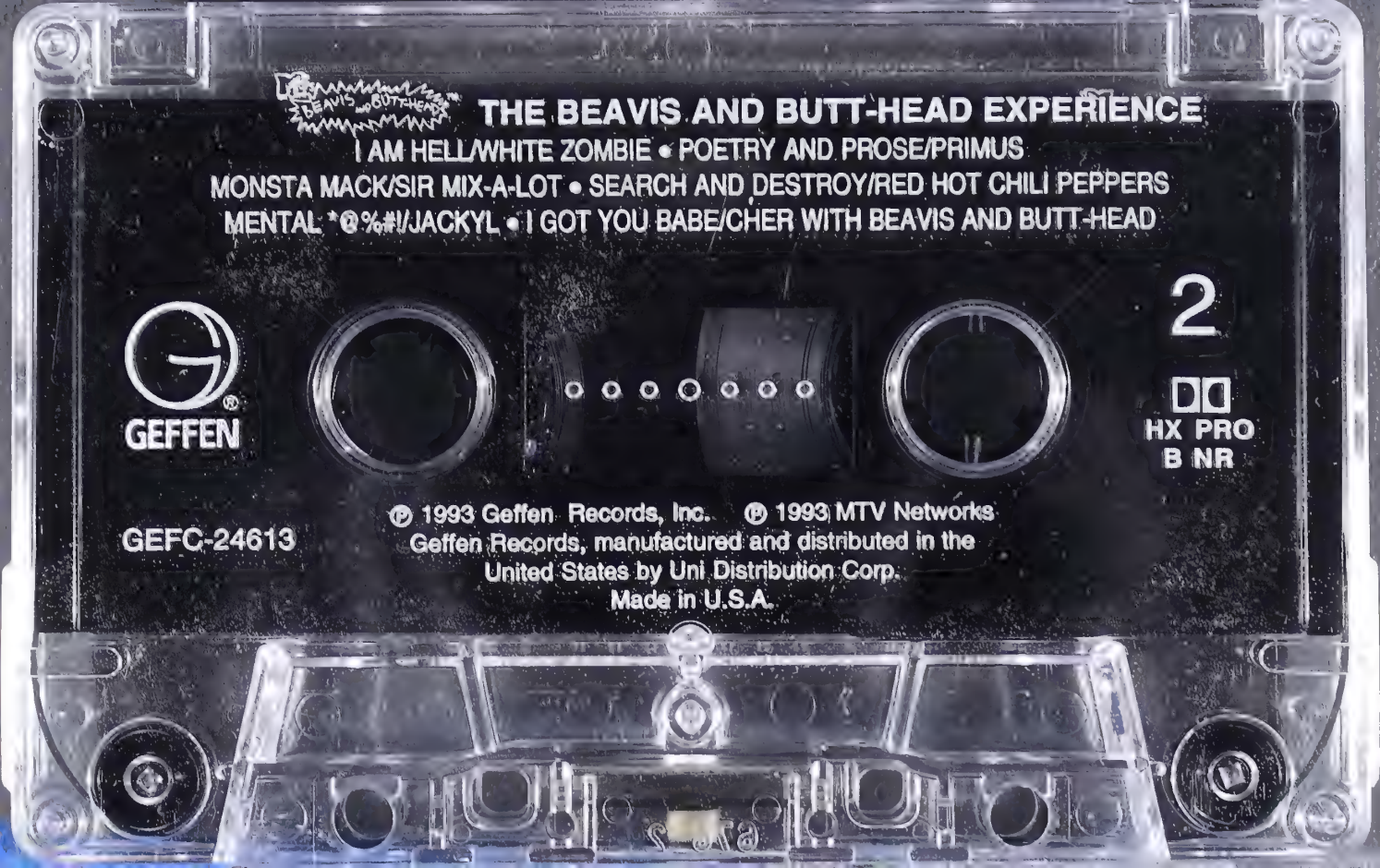
DIGaCon

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THE BEAVIS AND BUTT-HEAD EXPERIENCE


BEAVIS and BUTT-HEAD
THE BEAVIS AND BUTT-HEAD EXPERIENCE
I HATE MYSELF AND WANT TO DIE/NIRVANA • LOOKING DOWN THE BARREL OF A GUN/ANTHRAX • COME TO BUTT-HEAD/BEAVIS AND BUTT-HEAD • 99 WAYS TO DIE/MEGADETH BOUNCE/RUN DMC • DEUCES ARE WILD/AEROSMITH
GEFFEN
1
HX PRO
B NR
GEFC-24613
SEE PACKAGING FOR PRODUCER CREDITS


BEAVIS and BUTT-HEAD
THE BEAVIS AND BUTT-HEAD EXPERIENCE
I AM HELL/WHITE ZOMBIE • POETRY AND PROSE/PRIMUS
MONSTA MACK/SIR MIX-A-LOT • SEARCH AND DESTROY/RED HOT CHILI PEPPERS
MENTAL *@%#!/JACKYL • I GOT YOU BABE/CHER WITH BEAVIS AND BUTT-HEAD
2
GEFFEN
HX PRO
B NR
GEFC-24613
℗ 1993 Geffen Records, Inc. ℗ 1993 MTV Networks
Geffen Records, manufactured and distributed in the
United States by Uni Distribution Corp.
Made in U.S.A.

Marilyn Manson
Antichrist Superstar

Side One

1. Irresponsible Hate Anthem	4:17
2. The Beautiful People	3:39
3. Dried Up, Tied and Dead to the World	4:15
4. Tourniquet	4:29
5. Little Horn	2:43
6. Cryptorchid	2:44
7. Deformography	4:31
8. Wormboy	3:56
9. Mister Superstar	5:04

Side Two

1. Angel with the Scabbed Wings	3:52
2. Kinderfeld	4:52
3. Antichrist Superstar	5:14
4. 1996	4:01
5. Minute of Decay	4:44
6. The Reflecting God	5:36
7. Man that You Fear	6:11

nothing

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Ezee Tape To Tape, Inc
760 N. Cahuenga Blvd., Hollywood CA 90038
Tel: (213) 463-7891 Fax: (213) 463-8013

nothing

Marilyn Manson
Antichrist Superstar

INTERSCOPE RECORDS

Marilyn Manson
Antichrist Superstar

Side One

1. Irresponsible Hate Anthem	4:17
2. The Beautiful People	3:39
3. Dried Up, Tied and Dead to the World	4:15
4. Tourniquet	4:29
5. Little Horn	2:43
6. Cryptorchid	2:44
7. Deformography	4:31
8. Wormboy	3:56
9. Mister Superstar	5:04

Side Two

1. Angel with the Scabbed Wings	3:52
2. Kinderfeld	4:52
3. Antichrist Superstar	5:14
4. 1996	4:01
5. Minute of Decay	4:44
6. The Reflecting God	5:36
7. Man that You Fear	6:11

nothing

INTERSCOPE RECORDS

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Marilyn Manson

Antichrist Superstar

nothing



1

Nothing / Interscope Records

Non-Dolby

Marilyn Manson

Antichrist Superstar

nothing



2

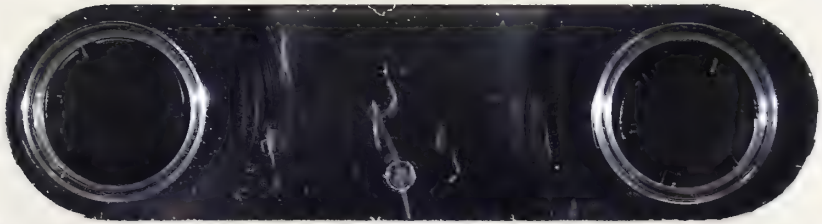
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Non-Dolby

WOLF

1. GREAT WHITE BOAT

2. PERSONAL AD #613



(c) WOLF '95 / P.O. BOX 911 SPRINGFIELD, N.J. 07081

AKY® RECORDING SUPPLIES, INC. 1600 BROADWAY, NEW YORK N.Y. 10019 (212) 757-1401


Carol Kaye
"BASS PERFORMANCES"
Side A
© ℗ 1990 C.KAYE


Carol Kaye
"BASS PERFORMANCES"
Side B
℗ 1990 C.KAYE

"BASS PERFORMANCES" - Carol Kaye

This tape was difficult to put together - 13 different tapes from a variety of performances (mostly in the 70's, a few 80's) with bits and pieces of live gigs, bass demonstrations, concerts, seminars, and just foolin' around. Most tapes were not in great shape and there are some holes due to copyright conflicts, etc. but we did the best we could. This represents my break-out from all the studio work to play live music again, I really missed my 50's early Jazz guitar career. The last performance on Side A shows some mistakes (excuse me). The first tune on Side A is one of my originals. The very last thing on Side B can be found in my book, "Elec. Bass Lines No. 5". It was impossible to eliminate some of the sales talk on the bass demo cuts, two of which I also played guitar again on (orig."Changes" etc.). All playing is with a pick.

THE DAOU

Side One	Side Two
1. Surrender Yourself	1. Sympathy Bouquet
2. Figure In The Sand	2. Her Universe
3. Skin Deep	3. What Are You Guilty Of?
4. Never Ending Winter	4. The Way
5. Solitaire	

Produced By Peter Daou

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Columbia

THE DAOU

HEAD MUSIC

THE DAOU

Side One	Side Two
1. Surrender Yourself	1. Sympathy Bouquet
2. Figure In The Sand	2. Her Universe
3. Skin Deep	3. What Are You Guilty Of?
4. Never Ending Winter	4. The Way
5. Solitaire	

Produced By Peter Daou

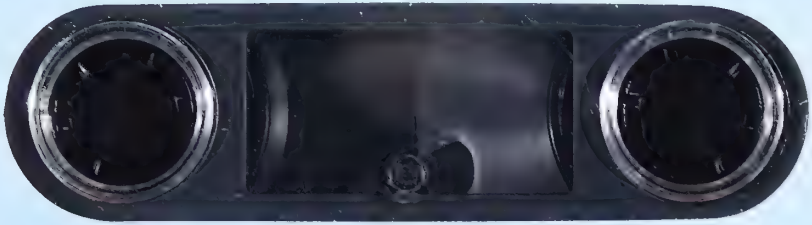
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THE DAOU

Head Music

Columbia Records



Side

One

Chrome

Tape

Non

Dolby

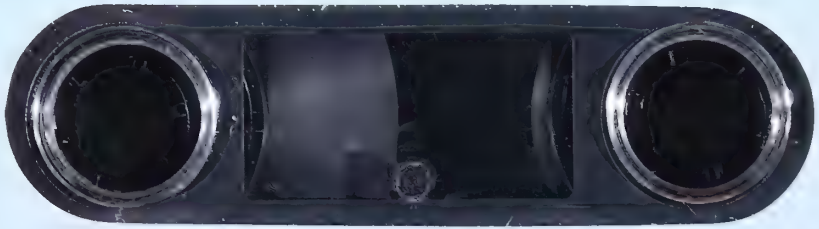
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THE DAOU

Head Music

Columbia Records



Side Two

Chrome Tape Non Dolby

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STEREO

عشر ليالٍ من ألف ليلة وليلة

Ten dynamic nights from Thousand & one nights



VOS 10 001 MC

STEREO

عشر ليالك من الف ليلة وليلة

Ten dynamic nights from Thousand & one nights



VOS 10 001 MC

STEREO

VOS

VOICE OF STARS

Ten dynamic nights from Thousand & one nights

١. الف ليلة وليلة
٢. ليلة من بيروت
٣. ليلة من بغداد
٤. ليلة من دمشق
٥. ليلة من القاهرة
٦. ليلة من بيت لحم
٧. ليلة من بغداد
٨. ليلة من الاردن
٩. ليلة من تونس
١٠. ليلة من مراكش

DISTRIBUTION

SONO DISC

85, rue Fondary
75015 PARIS
Tel 577.30.34

VOS 10 001

STEREO

SD 25

Distribution SONO DISC
85, rue Fondary 75015 PARIS

عشر ليالٍ من
الف ليلة وليلة

١ .	الف ليلة وليلة	٤ . ٣٠
٢ .	ليلة من بيروت	٥ . ٣٥
٣ .	ليلة من بعلبك	٥ . ٤٣
٤ .	ليلة من دمشق	٥ . ٣٣
٥ .	ليلة من القاهرة	٣ . ٤٠
٦ .	ليلة من ليبيا	٤ , ٢٥
٧ .	ليلة من بغداد	٣ , ٥٠
٨ .	ليلة من الاردن	٥ , ١٥
٩ .	ليلة من تونس	٤ , ٣٢
١٠ .	ليلة من مراكش	٥ . ١٠

Ten dynamic nights from Thousand & one nights

1	THOUSAND & ONE NIGHT	4 30
2.	A NIGHT FROM BEIRUT	5 35
3.	A NIGHT FROM BAALBECK	5 43
4.	A NIGHT FROM DAMASCUS	5 33
5.	A NIGHT FROM CAIRO	3 40
6.	A NIGHT FROM LIBYA	4 25
7.	A NIGHT FROM BAGDAD	3 50
8.	A NIGHT FROM JORDAN	5 15
9.	A NIGHT FROM TUNIS	4 32
10.	A NIGHT FROM MOROCCO	5 10

played by

MIDDLE EAST ORIENTAL ORCHESTRA

Produced by
DANIEL DER SAHAKIAN

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1

VOS 10 001

STÉRÉO

D.R.

VOICE
OF STARS

TEN DYNAMIC NIGHTS FROM THOUSAND & ONE NIGHTS

1. THOUSAND & ONE NIGHT
2. A NIGHT FROM BEIRUT
3. A NIGHT FROM BAALBECK



4. A NIGHT FROM DAMASCUS
5. A NIGHT FROM CAIRO

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2

VOS 10 001

STÉRÉO

D.R.

VOICE
OF STARS

TEN DYNAMIC NIGHTS FROM THOUSAND & ONE NIGHTS

6. A NIGHT FROM LIBYA
7. A NIGHT FROM BAGDAD
8. A NIGHT FROM JORDAN



9. A NIGHT FROM TUNIS
10. A NIGHT FROM MOROCCO

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THE ORB ◆ *Orblivion*

SIDE A

1. Delta MK II
2. Ubiquity
3. DJ Asylum
4. Bedouin
5. Molten Love
6. PI

SIDE B

1. S.A.L.T.
2. Toxygene
3. Log Of Deadwood
4. Secrets
5. Passing Of Time
6. 72



Release Date: 3/11/97

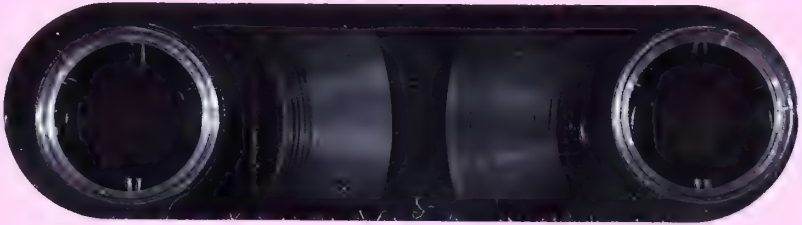
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ISLAND

THE ORB ◆ *Orblivion*

Delta MK II ◆ Ubiquity ◆ DJ Asylum ◆
Bedouin ◆ Molten Love ◆ PI

SIDE
A



Chrome
120μsEQ

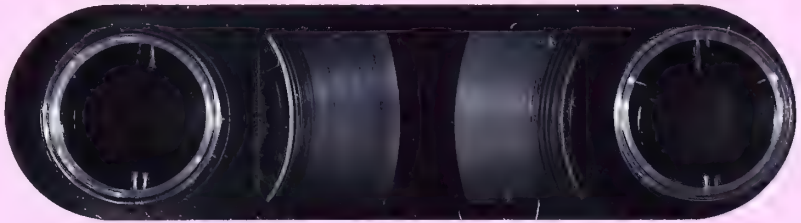
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ISLAND

THE ORB • *Orblivion*

S.A.L.T. • Toxygene • Log Of Deadwood •
Secrets • Passing Of Time • 72

SIDE
B



Chrome
120μsEQ

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OGC
(Originoo Gunn Clappaz)

M-Pire Shrikez Back

Shoot to Kill • Joe Clair-Skit • M-Pire Shrikez Back (feat. Thunderfoot) • Sometimey • Sh** Happens
Bounce to the Ounce • Girlz Ninety Now (feat. Boot Camp Clik) • Smokey-Skit (Bless the Mic)
The Big Ohh (feat. Smokey Light) • If You Feel Like I Feel (feat. Hardcore)

SIDE
A



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OGC

(Originoo Gunn Clappaz)

M-Pire Shrikez Back

Slo Mo • You're Not Sure to See Tomorrow (feat. Lil' Knock, M.S Doc Holiday, Illa Noyz)
From the Table to the Label – Skit • Suspect Niggaz (feat. Buckshot & Havoc of Mobb Deep)
Dirtest Players in the Game (feat. The Fab 5) • Set Sail • Boot Camp MFC Eastern Conference
(feat. Boot Camp & M.F.C.)

SIDE
B



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162-351 002-4

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1. "DOMINATOR" - HUMAN RESOURCE
2. "ROOBARB & CUSTARD" - SHAFT
3. "G FORCE" - PRODIGY
4. "BOSTICH" - YELLO
5. "HARDCORE HEAVEN" DJ SEDUCTION
6. "DIFFERENT STROKES" - ISOTONIK
7. "MORE ENERGY" - PROGRAM 2
8. "CHIME" - ORBITAL

SIDE B

1. "RIDE LIKE THE WIND" - EAST SIDE BEAT
2. "NIGHTBIRD" - CONVERT
3. "WHAT CAN YOU DO FOR ME" - UTAH SAINTS
4. "TAKE ME UP" - SOUND SOURCE
5. "HAPPINESS IS JUST AROUND THE BEND" CUBA GOODING VS. ALTERN 8
6. "DEEPER" - SUSAN CLARK
7. "WHAT WOULD WE DO" - DSK

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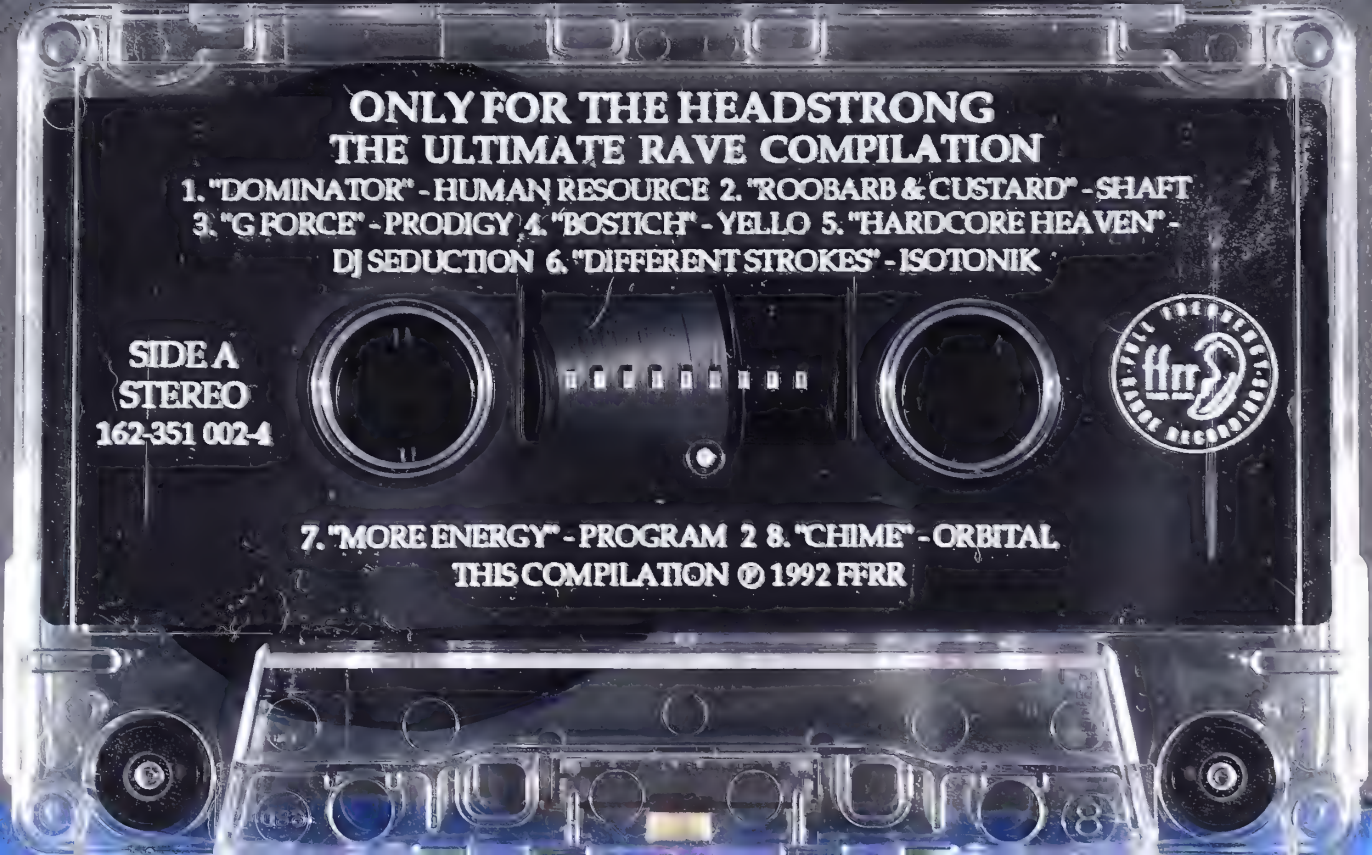
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4. "TAKE ME UP" - SOUND SOURCE
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3. "G FORCE" - PRODIGY 4. "BOSTICH" - YELLO 5. "HARDCORE HEAVEN" -
DJ SEDUCTION 6. "DIFFERENT STROKES" - ISOTONIK
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3. "WHAT CAN YOU DO FOR ME" - UTAH SAINTS 4. "TAKE ME UP" -
SOUNDSOURCE 5. "HAPPINESS IS JUST AROUND THE BEND" -

SIDE B
STEREO
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CUBA GOODING VS. ALTERN 8 6. "DEEPER" - SUSAN CLARK
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THE SHEFFIELD DRUM RECORD

Improvisations By

Jim Keltner & Ron Tutt

THE SHEFFIELD TRACK RECORD

Rock Instrumental Tracks

Robbie Buchanan

James Newton Howard

Keyboards

Lennie Castro

Percussion

Nathan East

Bass

Mike Landau

Guitar

Carlos Vega

Drums

FOR COMPONENT TESTING & EVALUATION



Sheffield lab

Performed Live to Two-Track

SIDE ONE:

THE SHEFFIELD TRACK RECORI

1. **Amuseum** (4:15)
   J.N. Howard, W. Smith Howard (N
   BMI (Lavender Music) ASCAP
2. **The Higher You Rise** (4:05)
   J. Gruska, P. Gordon (Colgems-EM
   Inc./J-88 Music/Paul Doll Music)
3. **Wise to the Lines** (4:00)
   R. Buchanan, C. Dore (ATV/Nanac
   Island) ASCAP
4. **Le Ballade** (3:35)
   R. Buchanan (ATV/Nanachub) AS

SIDE TWO:

THE SHEFFIELD DRUM RECOR

1. **Ron Tutt** (6:27)
2. **Jim Keltner** (7:09)

All Sheffield Lab albums are recorde
sicians together in the studio playing
final two-track master tape. We use n
believe the immediate interaction cr
musicians are playing together gi
recordings a unique quality that con
and synergy.

SIDE ONE: TRACK RECORD
Amuseum / The Higher You Rise
Wise to the Lines / Le Ballade
SIDE TWO: DRUM RECORD
Ron Tutt / Jim Keltner

DADC

PRINTED IN CANADA

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1
THE SHEFFIELD TRACK RECORD
HX PRO S.NR
TDK
SA-Type-II
70μs
DAD
1. Amuseum 2. The Higher You Rise
3. Wise To The Lines 4. Le Ballade
CAS-14/20


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2
THE SHEFFIELD DRUM RECORD
HX PRO
TDK
SA-Type-II
70μs
DAAD
1. Ron Tutt 2. Jim Keltner
CAS-14/20

KRUDER & DORFMEISTER

"G-Stoned"

Side A

1. Definition
2. Deep Shit Pt. 1 & Pt. 2

Side B

1. High Noon
2. Original Bedroom Rockers



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KRUDER & DORFMEISTER
"G-Stoned"

KRUDER & DORFMEISTER
"G-Stoned"

Side A

1. Definition
2. Deep Shit Pt. 1 & Pt. 2

Side B

1. High Noon
2. Original Bedroom Rockers

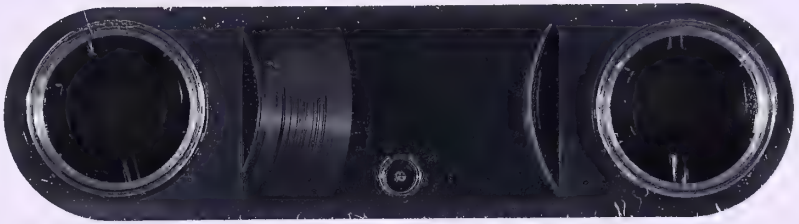


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KRUDER & DORFMEISTER ◆ "G-Stoned"

Definition ◆ Deep Shit Pt. 1 & Pt. 2

SIDE
A



Chrome
120μEQ

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KRUDER & DORFMEISTER ◆ "G-Stoned"

High Noon ◆ Original Bedroom Rockers

SIDE
B



Chrome
120μEQ

Island Records 825 8th Avenue, New York, NY 10019
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अखियाँ उड़ीक दियाँ

T SERIES

ANKHIYAN UDEEK DIYAN

Vol. 16



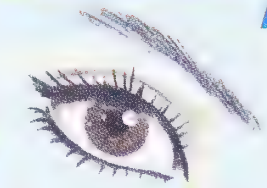




नुसरत फतेह अली खान

अखियाँ उड़ीक दियाँ

ANKHIYAN UDEEK DIYAN Vol. 16





नुसरत फतेह अली खान

744

STEREO

अखियाँ उड़ीक दियाँ Vol. 16

ANKHIYAN UDEEK DIYAN

SIDE A : 1. DAM MAST QALANDAR
2. KISE DA YAAR NA VICHDE 3. KHANJAR HAIN TERI AANKHEIN

SIDE B : 1. SAANU IK PAL CHAIN NA AAVE
2. RAAVAN VICH ROLL NA JAAVIN DHOLNA
3. ANKHIYAN UDEEK DIYAN

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नुसरत फतेह अली खान

साईड ए

१. दम मस्त कलन्दर
२. किसे दा यार ना विछडे
३. खंजर है तेरी आंखे

साईड बी

१. सानू इक पल चैन ना आवे
२. रावां विच रुल ना जावी ढोलना
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ANKHIYAN UDEEK DIYAN

Vol. 16



नुसरत फतेह अली खान

THE ORB

U.F.ORB

314
513 749-4

SIDE A

1. O.O.B.E.
2. U.F.ORB
3. Blue Room

SIDE B

1. Towers Of Dub
2. Close Encounters
3. Majestic
4. Sticky End



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THE ORB

U.F.ORB

314
513 749-4

SIDE A

1. O.O.B.E.
2. U.F.ORB
3. Blue Room

SIDE B

1. Towers Of Dub
2. Close Encounters
3. Majestic
4. Sticky End

BIG LIFE

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THE ORB

U.F.ORB

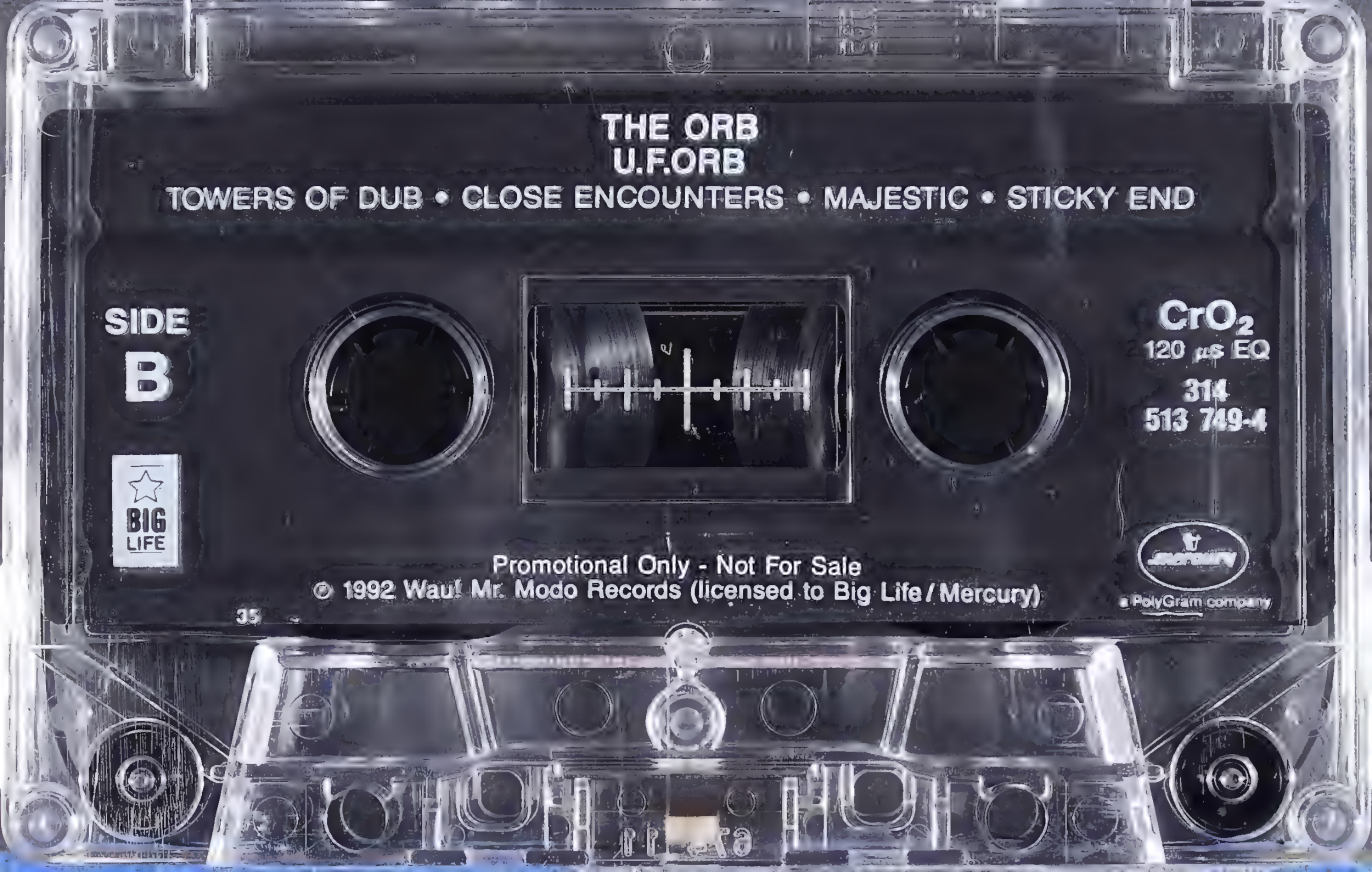
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513 749-4

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THE ORB
U.F.ORB
O.O.B.E. • U.F.ORB • BLUE ROOM
SIDE
A
BIG
LIFE
CrO2
120 µs EQ
314
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35


THE ORB
U.F.ORB
TOWERS OF DUB • CLOSE ENCOUNTERS • MAJESTIC • STICKY END
SIDE
B
CrO2
120 μs EQ
314
513 749-4
BIG
LIFE
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partition alliance
Fresh Tracks

"FRESH TRACKS"

North Fork Alliance

SIDE A

1. BUDDY JOHNSON
2. HIGHWAY TO MY HEART
3. FARRIER'S BLUES
4. RED LEDGE RAMBLE
5. WISE TO YOU
6. MY LOVE FOR YOU

SIDE B

1. PENNSYLVANIA GIRL
2. RAMBLIN' LIFE
3. DYING FOR YOUR LOVE
4. THIS IS THE LAST TIME
5. OUR ONE LIFE
6. CRY OF THE WHITE PINE

RICK DALE...banjo, tenor vocals
Author & lead vocals A2, A3, A6
B1, B3, B4, B6
Author A4

BOB RUBIN...mandolin, baritone
& bass vocals

TOM HOOVER...bass, baritone vocals
Author & lead vocals A1, A5
B2, B5

DAN SHIPE...guitar, baritone vocals

CREDITS:

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Tioga County Penna.
ENGINEER/CO-PRODUCER: Scott Turner
GRAPHICS: Ziemak & Son

BOOKING & INFORMATION:
DEBRA RUBIN...(717) 724-7572
R.D. 1 Box 497
MANSFIELD, PA. 16933

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Buddy Johnson • Highway To My Heart •
Farrier's Blues • Red Ledge Ramble •
Wise To You • My Love For You

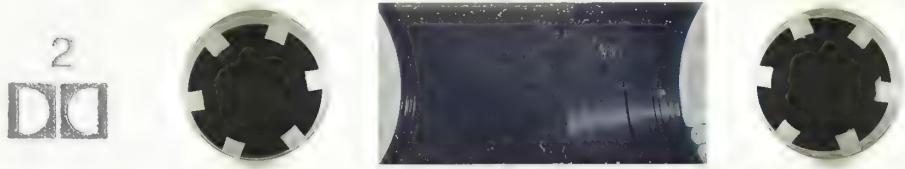
1



North Fork Alliance ***FRESH TRACKS***

Pennsylvania Girl • Ramblin' Life • Dying For
Your Love • This Is The Last Time •
Our One Life • Cry Of The White Pine

2



North Fork Alliance ***FRESH TRACKS***

Music From And Inspired By
The *Space Jam* Motion Picture

SIDE A

1. Seal "Fly Like An Eagle"
2. Coolio "The Winner"
3. Quad City DJ's "Space Jam"
4. R. Kelly "I Believe I Can Fly"
5. B Real, Busta Rhymes, Coolio, LL Cool J & Method Man "Hit 'em High (The Monstars' Anthem)"
6. D'Angelo "I've Found My Smile Again"
7. Monica "For You I Will"

SIDE B

1. Salt-N-Pepa "Upside Down"
2. Robin S. "Givin' U All That I've Got"
3. Barry White & Chris Rock "Basketball Jones"
4. All-4-One "I Turn To You"
5. R.Kelly & Changing Faces "All Of My Days"
6. Spin Doctors (feat. Biz Markie) "That's The Way I Like It"
7. Bugs Bunny "Buggin'"

82961-4P

WARNER SUNSET

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82961-4P

SIDE A

1. Seal "Fly Like An Eagle"
2. Coolio "The Winner"
3. Quad City DJ's "Space Jam"
4. R. Kelly "I Believe I Can Fly"
5. B Real, Busta Rhymes, Coolio, LL Cool J & Method Man "Hit 'em High (The Monstars' Anthem)"
6. D'Angelo "I've Found My Smile Again"
7. Monica "For You I Will"

SIDE B

1. Salt-N-Pepa "Upside Down"
2. Robin S. "Givin' U All That I've Got"
3. Barry White & Chris Rock "Basketball Jones"
4. All-4-One "I Turn To You"
5. R. Kelly & Changing Faces "All Of My Days"
6. Spin Doctors (feat. Biz Markie) "That's The Way I Like It"
7. Bugs Bunny "Buggin'"

Music From And Inspired By The *Space Jam* Motion Picture

82961-4P

Music From And Inspired By
The *Space Jam* Motion Picture

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WARNER
SUNSET
Music From And Inspired By
The *Space Jam* Motion Picture
ATLANTIC
82961-4P
A
1. SEAL "Fly Like An Eagle" • 2. COOLIO "The Winner" • 3. QUAD CITY DJ'S "Space Jam"
4. R. KELLY "I Believe I Can Fly" • 5. B REAL, BUSTA RHYMES, COOLIO, LL COOL J
& METHOD MAN "Hit 'em High (The Monstars' Anthem)"
6. D'ANGELO "I've Found My Smile Again" • 7. MONICA "For You I Will"


WARNER
SUNSET
Music From And Inspired By
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ATLANTIC
82961-4P
B
1. SALT-N-PEPA "Upside Down" • 2. ROBIN S. "Givin' U All That I've Got"
3. BARRY WHITE & CHRIS ROCK "Basketball Jones" • 4. ALL-4-ONE "I Turn To You"
5. R. KELLY & CHANGING FACES "All Of My Days"
6. SPIN DOCTORS (Featuring Biz Markie) "That's The Way I Like It" • 7. BUGS BUNNY "Buggin'"



DUBMISSION PART 2 *The Remixes*



Side One

1. **NIGHT NURSE** (5:01) - GREGORY ISAACS [Cottonbelly Remix]
2. **BOOF N' BAFF N' BIFF** (5:46) - BLACK UHURU [Black Uhuru Meets The Thievery Sound System]
3. **DESTINATION UNKNOWN** (7:31) - SLY & ROBBIE [Morning Chorus Mix by Rockers HiFi]
4. **I & I SURVIVE** (6:28) - BURNING SPEAR [Sub Dub Remix]
5. **BOOF N' BAFF N' BIFF** (5:49) - BLACK UHURU [Fila Brazillia Remix #2]

Side Two

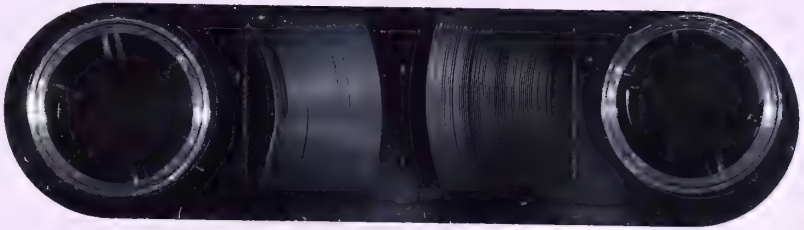
1. **DEMOLITION CITY** (5:50) - SLY & ROBBIE [Dread City Mix by Smith & Mighty]
2. **DEMOLITION CITY** (5:58) - SLY & ROBBIE [Graveyard City]
3. **ION STORM** (5:45) - BLACK UHURU [Fleety Foo - Ion Loops Remix]
4. **BOOF N' BAFF N' BIFF** (8:09) - BLACK UHURU [Fila Brazillia Remix #2]
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Quango

Side One



Copied at DupeCoop NYC

DUBMISSION PART 2 - *The Remixes*

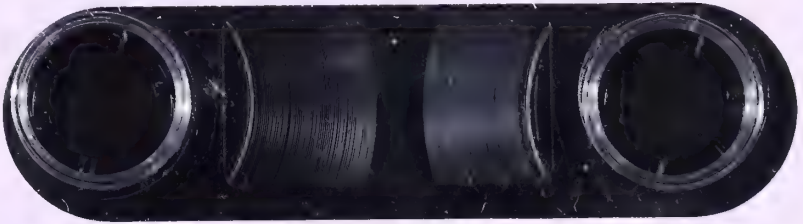
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ISLAND

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Quango

Side Two



Copied at DupeCoop NYC

DUBMISSION PART 2 - *The Remixes*

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ISLAND

--side one--

1.Push The Button	2:55
2.Too Like You	2:46
3.Monkey Dot	2:03
4.Tomorrow Will Be Like Today	3:36
5.Poor Shakes	0:31
6.Bossa Nova 101	1:15
7.Rock In The Rain	3:38
8.Crowns	3:26
9.All The People	3:34

--side two--

1.Underneath It All	3:06
2.I Don't Play Piano	4:12
3.Destroyer	2:22
4.Hand In Your Head	3:43
5.Trust	2:59
6.Maybe I'm Dead	4:02
7.Dha Teen Ta	2:30
8.Power House	3:34
9.Harmonics Of Life	1:53

MONEY MARK

"Push The Button"

FFRR / Mo' Wax

--side one--

1.Push The Button	2:55
2.Too Like You	2:46
3.Monkey Dot	2:03
4.Tomorrow Will Be Like Today	3:36
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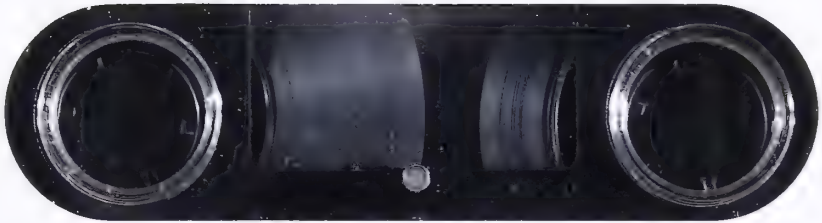
--side two--

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MONEY MARK

"Push The Button"

SIDE ONE

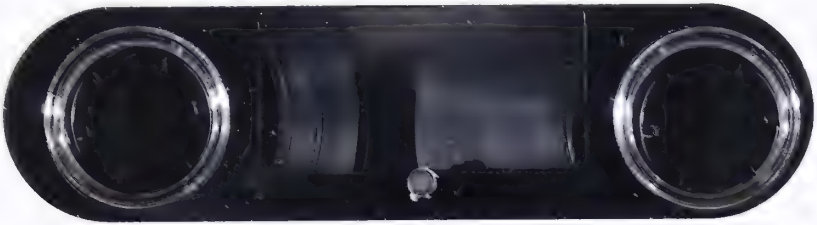


MO WAX

MONEY MARK

"Push The Button"

SIDE
TWO



MO
WAX

Jive's Unreleased Masters For The Children's Health Fund

Volume 1 [Not Mastered]

Program One

1. Dont Wanna Be A Player (Big Baby Remix) – **Joe** – 5:13
2. It's Yours – **A Tribe Called Quest** – 4:09
3. Ghetto Smile (Peter Moshay Remix) – **B-Legit** – 4:14
4. Knowledge Reigns Supreme – **KRS-ONE** – 4:30
5. Are You Ready To Fly – **Shaquille O'Neal** – 4:09

Program Two

1. Gotham City (Remix) – **R. Kelly** - 4:45
2. Things'll Never Change (Slop Shop Stop Remix) – **E-40** – 4:20
3. Breaking It Down (All The Way) – **Marc Dorsey** – 4:15
4. Just When You Thought You Were Nice – **Phife** – 3:37
5. I Got What You Need – **Imajin** – 5:41
6. I Like The Way (The Kissing Game) – **Kaleef** – 4:14

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Program Two

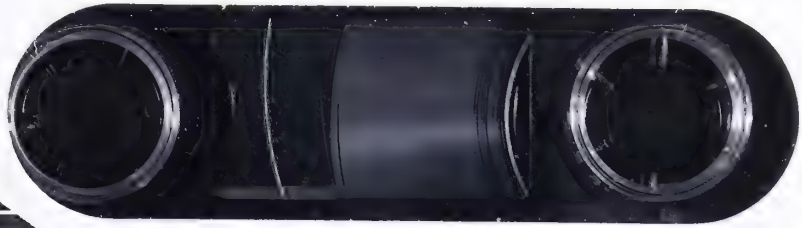
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Jive's Unreleased Masters For The Children's Health Fund – Volume 1

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Jive's Unreleased Masters For The Children's Health Fund – Volume 1



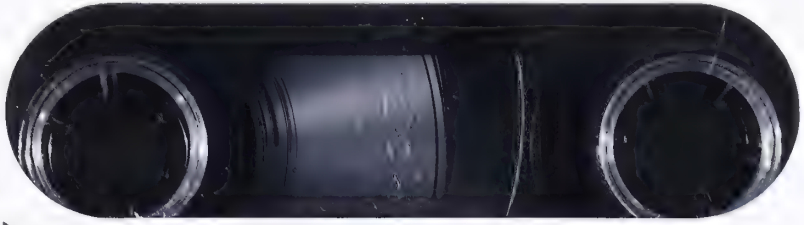
Program
Two

JIVE®

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Jive's Unreleased Masters For The Children's Health Fund – Volume 1



Program One

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Food of Love

brothers of the baladi

أخوان من بلدي غذاء الحب

برادران بلادی غذای عشق

Halkin Kardeşleri Aşk yemeği

Food of Love

Brothers of the Baladi

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SIDE A—

5 PART DANCE (20:00)— El Henna (2:50), Bolero a mon (5:05), Sadey Psaltery (2:45), Saz del Sol (5:25), Desmandi (2:10), Baile Hindi (1:50)

SIDE B—

3 PART DANCE (10:00)— Karoun Karoun (2:45), Nai de Nai (4:15), Banatsheh (:55), 6/8 Drums (1:10), Banatsheh (:55)

Fesstani (3:00)

Sepastia Bar (3:25)

Tamzara (3:25)

Food of Love

Brothers of the Baladi

Food of Love

أخوان من بلدي غذاء الحب

Food of Love

برادران بلادی غذای عشق

Food of Love

Halkin Kardeşleri Aşk yemeği

"It's our pleasure again. This time we include music for the folk dancer as well as everyone else. To continue in our cross cultural style, we take our title from Shakespeare —

'If music be the *food of love*, then play on'

We thank our special guests and especially you. Do stay in touch."

Michael - tabl beledi, tar, rik, mezhar, zarb, darbuka, percussion, vocals

Joseph - saz, oud, psaltery, mizmar, nai, zummara, percussion, lead vocals

---

Special Guests — Christine Gault - vocals on Fesstani

— Stephen Skaggs - clarinet on Sepastia Bar

Cover — written in English - Arabic - Persian & Turkish

Recorded at Suncrest Sound Studios Talent, Oregon

Owner & Manager — Gregory Hayes

Engineer — Douglas K. Faerber

Printed at Quicksilver Printers Ashland, Oregon

For Bookings & Information:

Brothers of the Baladi
P.O. Box 248
Talent, Or 97540
(503) 482-0607

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brothers of the baladi

Food of Love

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SIDE A

BLD-10B

5 PART DANCE (20:00)— El Henna (2:50), Bolero a Trois (5:05), Sultry Psaltery (2:45), Saz del Sol (5:25), Drumsadi (2:10), Bafta Hindi (1:50)

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SIDE B



BLD-10B

3 PART DANCE (10:00)— Karoun Karoun (2:45), Nai de Nuit (4:15), Banafshe (:55), 6/8 Drums (1:10), Banafshe (:55) **Fesstani (3:00)** **Sepastia Bar (3:25)** **Tamzara (3:25)**



brothers of the baladi

Dance with Gladness

brothers of the baladi

Dance with Gladness

SIDE A

5 PART DANCE— Raksat Assabaa (3:20), Bedeiri Solo (4:00), Ah Ya Zane (2:40), Nai Taksim (6:20), Drum Solo (2:00), Salem Alleh (3:45)

SIDE B—

3 PART DANCE— Ah Ya Malben (3:18), Azi Zam (3:25), Dueling Drums (1:14), Hassan (2:35)

AL MYA (2:02)

RAKS BALADI (6:57)

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baladi — from the country, folk or people.

Michael — darbuka, tar, def, daff, zils, tabl beledi, bells, claves, percussion, vocals

Joseph — oud, saz, nai, psaltery, arghul, mizmar, zummara, percussion, lead vocals.

"At last — our 1st recording for your listening and dancing pleasure. May you enjoy it in the same spirit in which it was made."

For Bookings and Information contact us:

brothers of the baladi
P.O. Box 248
Talent, Oregon
97540

Special Guest — Christine Gault - vocals and zils - Al Mya

Photography — Bill Hall

Recorded at — Suncrest Sound Studios, Talent, Oregon

Owner & Manager — Gregory Hayes

Engineer — Douglas K. Faerber

Printed at Mister Quick Printing
Grants Pass, Oregon

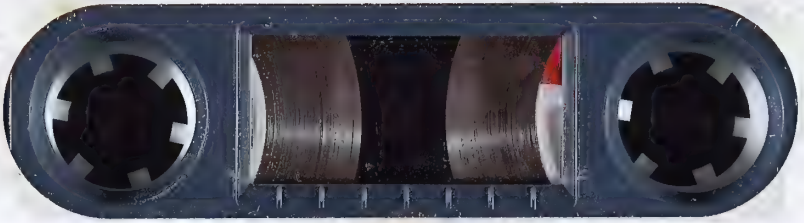
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Dance with Gladness

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SIDE A



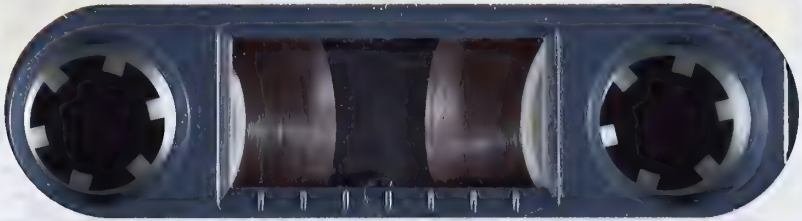
BLD—10A

5 PART DANCE— Raksat Assabaya (3:20), Psaltery Solo (5:00), Ah Ya Zane (2:40), Nai Taksim (6:20), Drum Solo (2:00), Salem Alleh (3:45)

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Dance with Gladness

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SIDE B

BLD 10A

3 PART DANCE— Ah Ya Malben (3:18), Azi Zam (3:25), Duehng Drums (1:14), Hassan (2:35)

AL MYA (2:02) **RAKS BALADI** (6:57)

SIDE A

1. LITTLE WONDER 6:02
2. LOOKING FOR SATELLITES 5:21
3. BATTLE FOR BRITTAIN (THE LETTER) 4:48
4. SEVEN YEARS IN TIBET 6:22
5. DEAD MAN WALKING 6:50

SIDE B

1. TELLING LIES 4:49
2. THE LAST THING YOU SHOULD DO 4:57
3. I'M AFRAID OF AMERICANS 5:00
4. LAW (EARTHLINGS ON FIRE) 4:48

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DAVID BOWIE

"EARTHLING"

SIDE A

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DAVID BOWIE
"EARTHLING"

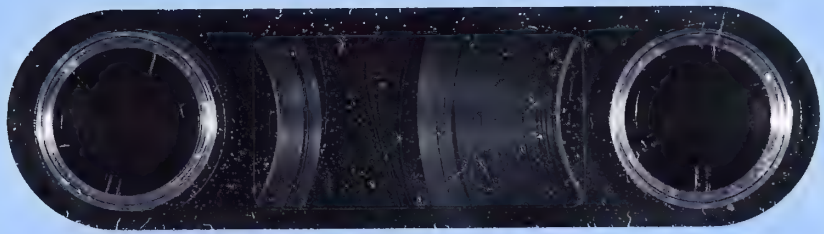
Side
A



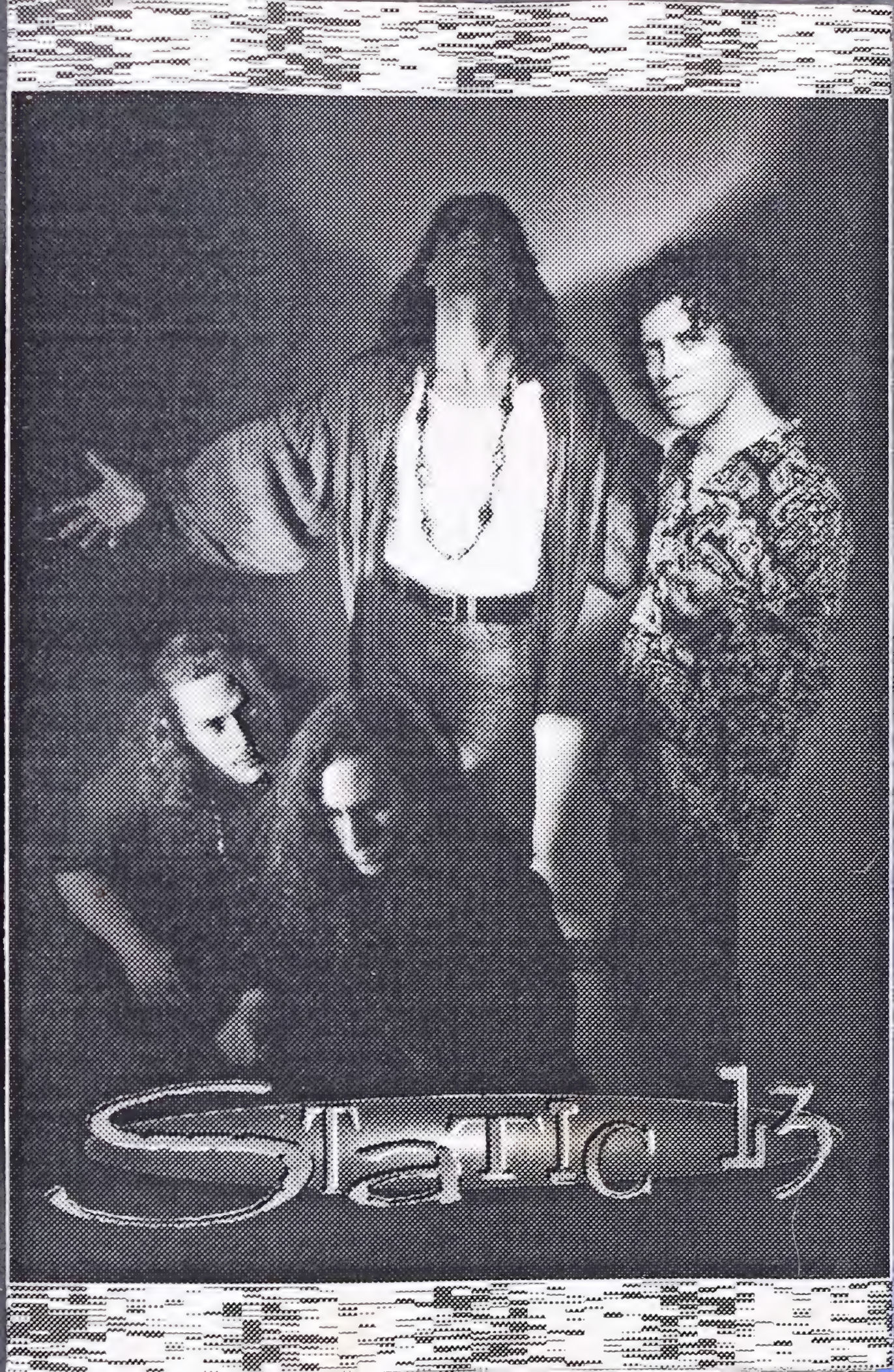
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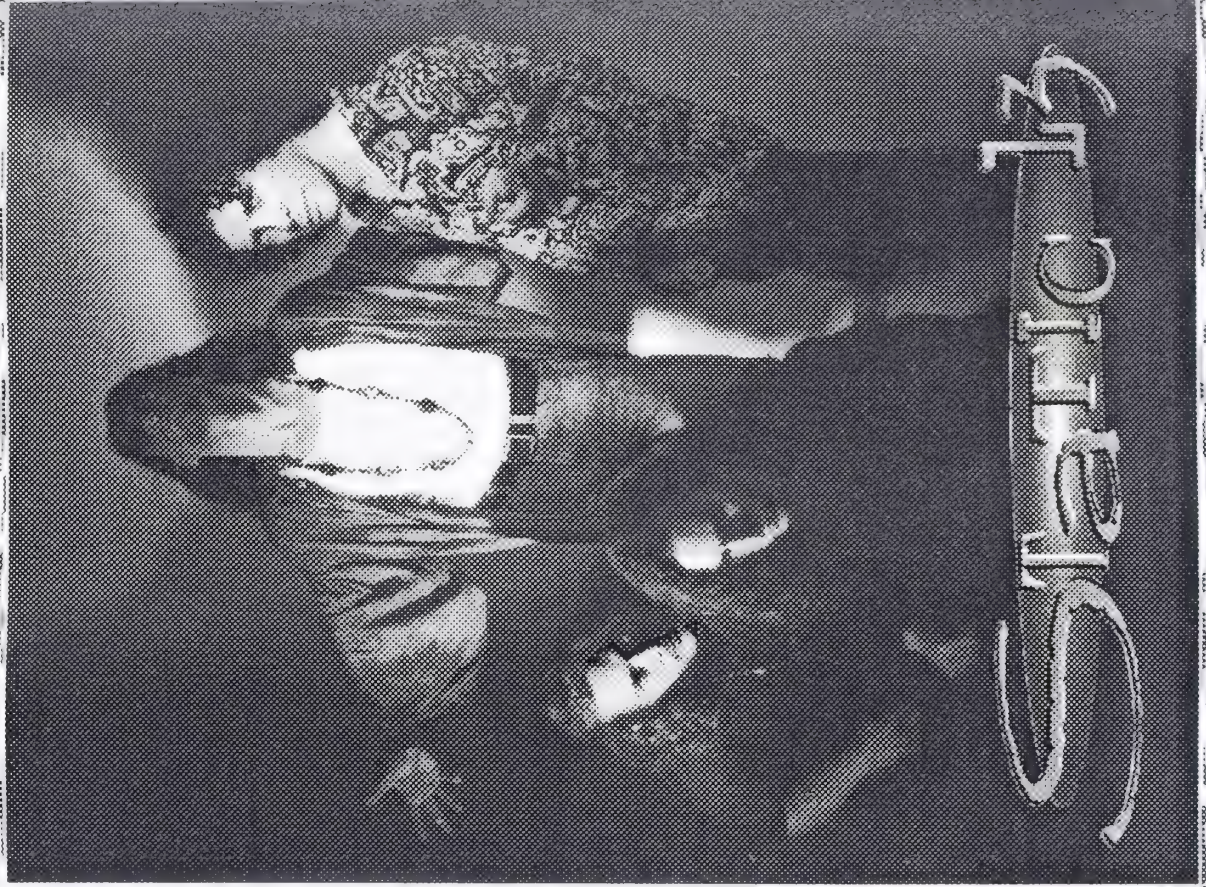
DAVID BOWIE
"EARTHLING"

Side
B



Side
B


Starfolk



Slaid Cleaves

Beast Tell me it's alright

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Vocals	ART DAVID
Guitars	CRUNCH
Drums	JEREMY LEE
Bass	TONY LOW
Music & Lyrics	STATIC 13
Management	LIONHEART PRODUCTIONS DAVID EHRLICH (201) 420-5147
Legal Advisor	JARED LANDAW (212) 735-2939

Beast

I'm heading for the place
behind my eyes
The more I look inside the
less I find

Pour down rain upon me
It's gone too far,
too far to find tomorrow

The beast is you
Grab the sky fall through
It's happening again
It's happening again

Can I get some peace
As I breathe my last breath
It's not worth being dead
To satisfy some fucking
figurehead

It's gone too far,
too far to find tomorrow
It's gone too far...

Tell me it's alright

Try and stay in touch with yourself – so much pain inside. I long to share with somebody else all my loving. No one really knows who I am. When I talk with you, well, you might think you know me but you don't–no one ever really knows the truth.

Sometimes I can't decide what I'm deciding, but I'm trying and I'm trying. I say please tell me it's alright. Baby. It's alright.

Obsession haunts a man–it kills. I know that I care for you–I will always love you. No woman ever told me that she loved me, only you. I had never felt so loved, I had never believed so much. The horizon lifting upward, soaking up the steam. Let what happened be the truth, let the rest remain a dream. It's alright, tell me it's alright. Baby I burn for you–I still do

STATIC 13

1. BEAST 2. TELL ME ITS ALRIGHT

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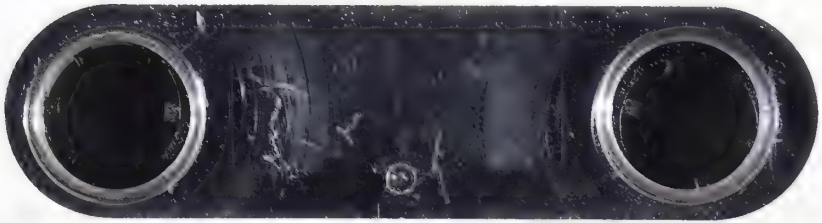


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DAVID EHRLICH (201) 420-5147

MATTHEW WERT & ROBERT RICE

LIVE <> NO OVERDUBS

AUGUST 26, 1995



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ROB's DEMO

Band Josh:

is

Mens

of

Vital

Signs

Mayb is a

vital signs demo

DEMO



DEMO

Skull Duggery Demo



Recorded at: Cedar Creek Studios
Austin, Texas

Engineered by: Fred Remmert
Produced by: R. Belisle & T. Nobles

The Band

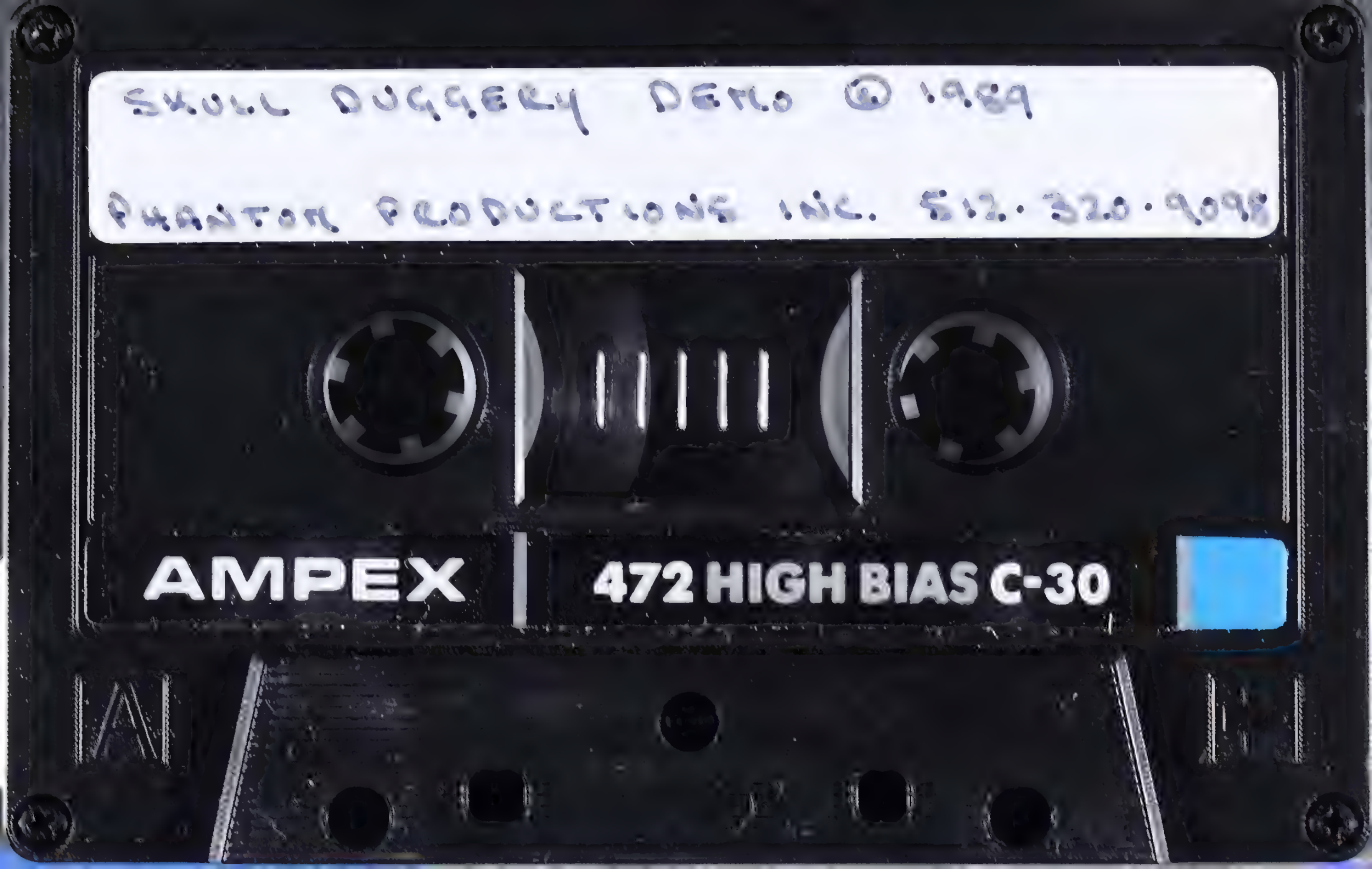
Richard Belisle - Vocals
Tony Nobles - Guitars
Jon Erin - Bass
Jody Champion - Drums

The Songs

Heart Lender	*5:10*
Troubled Life	*6:10*
Deadly Dancer	*4:20*

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Contact: Phantom Productions, Inc.
P.O. Box 4870, Austin, Texas 78765
512-320-9098/288-1044


SKULL DUGGERY DEMO © 1989
PHANTOM PRODUCTIONS INC. 512.320.9098
AMPEX
472 HIGH BIAS C-30

TOM PETTY



FULL MOON FEVER

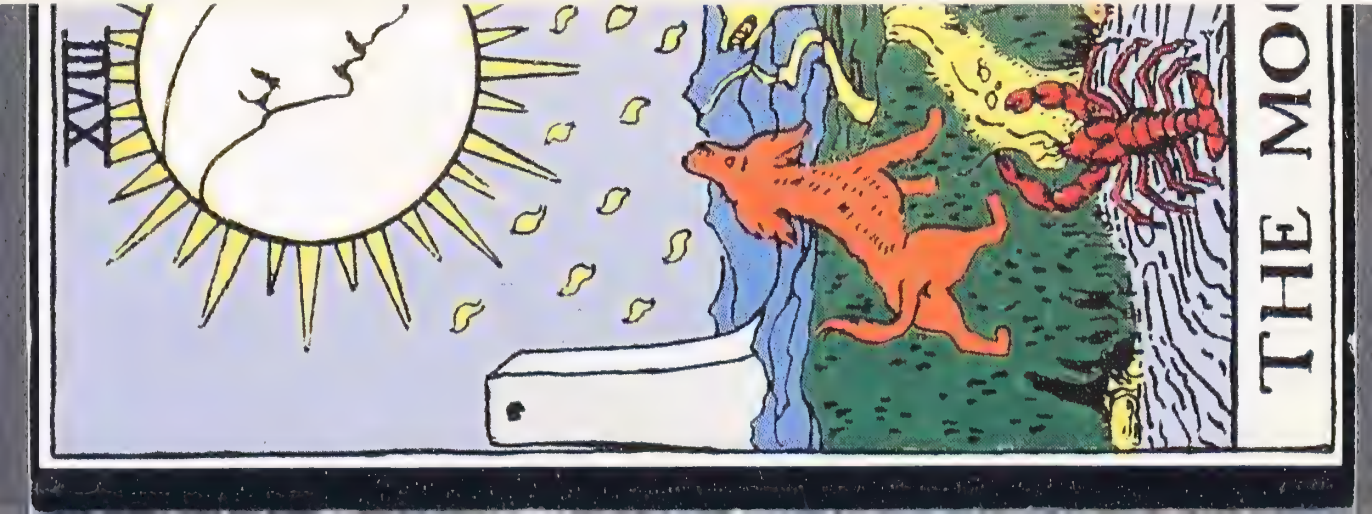
FREE FALLIN' • I WON'T BACK DOWN
LOVE IS A LONG ROAD • A FACE IN THE CROWD
RUNNIN' DOWN A DREAM

FEEL A WHOLE LOT BETTER • YER SO BAD
DEPENDING ON YOU • THE APARTMENT SONG
ALRIGHT FOR NOW • A MIND WITH A HEART OF ITS OWN
ZOMBIE ZOO



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LOVE IS A LONG ROAD ▫ A FACE IN THE CROWD
RUNNIN' DOWN A DREAM
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FULL MOON FEVER

FEEL A WHOLE LOT BETTER
YER SO BAD ▫ DEPENDING ON YOU
THE APARTMENT SONG ▫ ALRIGHT FOR NOW
A MIND WITH A HEART OF ITS OWN ▫ ZOMBIE ZOO
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TOM PETTY
FULL MOON FEVER

ADVANCE COPY

Gamma Records Phone. - (334) 702-1205

Side A



MAREE' - *So Sensitive*

1) Radio Edit (4:19)
2) Radio Mix (4:50)
3) Jeep Mix (4:07)
4) Instrumental (4:50)

Atom Girl

1

summer
1996



Atom Girl

1
summer
1996



Atom Girl

nuclear arms and atomic legs



Atom Girl is Ritsu Katsumata on violin, Collin Colebank on drums and Lea Krueger on bass and vocals. Gato Negro & Lullaby by Ritsu Katsumata. Blue by Lea Krueger, Rock & Roll By Led Zeppelin, Pipeline by the Chantays.

503.233.4252
P.O. Box 86543, Portland, OR 97286
smthritz@teleport.com

photos, illustration & design by Stafford Smith

gato negro • blue • rock & roll pipeline • lullaby



Atom Girl 503.233.4252

TONTO

MIRROR FOR THE BLAME

SIDE ONE:

1. Mirror (3:41) - 2. Real Today (3:30)
3. Last Night (4:50) - 4. Too Fast For You (Miles Away) (2:55)
5. All The Love In The World (4:09) - 6. Changing Me (3:12)

SIDE TWO:

1. Approval (5:07) - 2. Home Is A Face you Know (4:27)
3. Stop What You're Doing (3:40) - 4. Leave Behind (3:56)
5. December (4:05) - 6. If It Rains All Day (4:09)

Produced by Ric Wake

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TONTO
MIRROR FOR THE BLAME

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TONTO
MIRROR FOR THE BLAME

VICTORY MUSIC, INC.
8455 Beverly Blvd. 6th Floor
Los Angeles, CA 90048

PolyGram Label Group

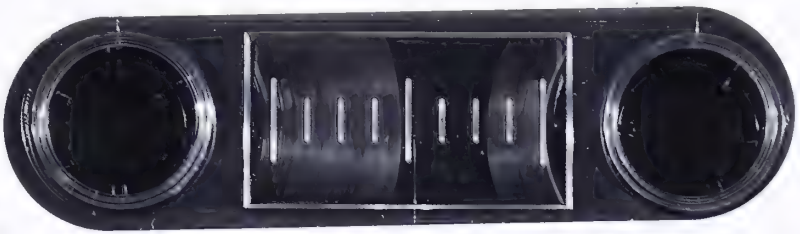
TONTO *MIRROR FOR THE BLAME*

1. Mirror (3:41) - 2. Real Today (3:30)

3. Last Night (4:50) - 4. Too Fast For You (Miles Away) (2:55)

5. All The Love In The World (4:09) - 6. Changing Me (3:12)

Non-
Dolby
CrO2



Side
One
22:17

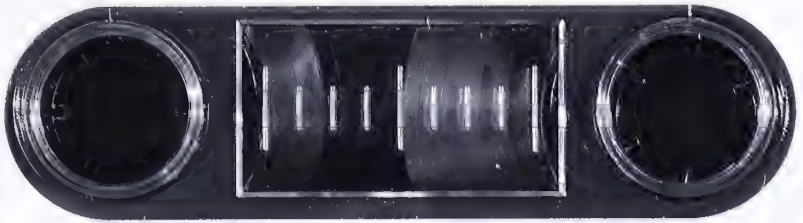
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TONTO *MIRROR FOR THE BLAME*

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Non-
Dolby
CrO2

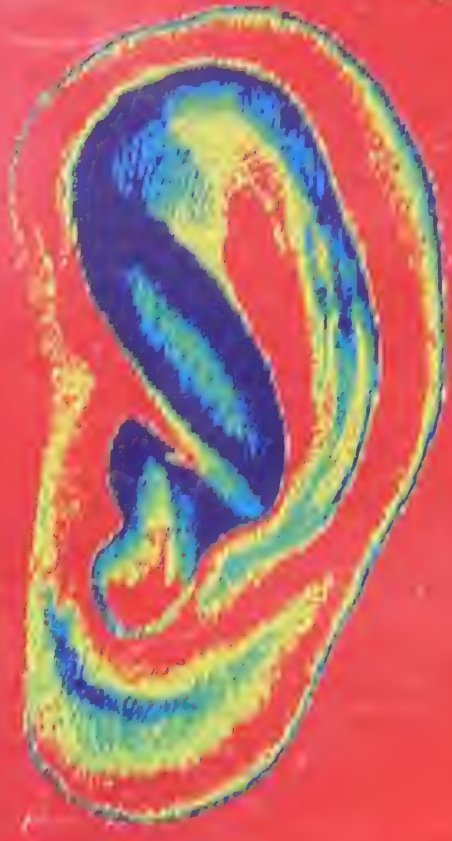


Side
Two
25:23

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SIGN ME!

AN NMS '93 UNSIGNED COLLECTION
© 1993 NMS AND RESPECTIVE PARTIES

The Slip Undivided Attention (3:36) • Three Musicians Everything You Do (Comes Back To You) (3:47) • Lazarus Rock-n-Roll Jesus (3:17) • Seam Beaton Angel Rage (3:18)
Elen Rigas Mama Never Taught Me (5:05)
Fanny Piper Victoria Cold Horned Man (2:44) • sDAM NOISE Looking For Alice (2:10)
Dave Meadowlark Band Fireplug (4:59) • Hard Rock Sharna (4:10)

SIDE A

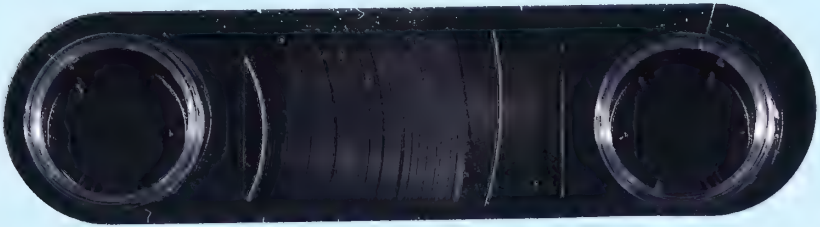
1. Shorty
2. It's Not A Game
3. I'll Be Around
4. Move Direct & Interlude 1
5. Make 'em Clap To This & Interlude 2
6. Y' All Ain't Crazy
7. I Ain't Missing You
8. What
9. My Boobie
10. Wack Crews
11. Star

SIDE A

1. Shorty
2. It's Not A Game
3. I'll Be Around
4. Move Direct & Interlude 1
5. Make 'em Clap To This & Interlude 2
6. Y' All Ain't Crazy
7. I Ain't Missing You
8. What
9. My Boobie
10. Wack Crews
11. Star

RAH - SUN - "It's Not A Game"

RAH - SUN
"It's Not A Game"



Side A

GOO GOO DOLLS

"A Boy Named Goo" 4-45750

Side One:

1. Long Way Down (3:29) - 2. Burnin' Up (2:29) - 3. Naked (3:44)
4. Flat Top (4:30) - 5. Impersonality (2:40) - 6. Name (4:29)

Side Two:

1. Only One (3:17) - 2. Something Bad (2:30)
3. Ain't That Unusual (3:18) - 4. So Long (2:32)
5. Eyes Wide Open (3:57) - 6. Disconnected (3:00) - 7. Slave Girl (2:17)

Produced by Lou Giordano



WARNER BROS./METAL BLADE RECORDS

[FOR PROMOTIONAL USE ONLY - NOT FOR SALE]

GOO GOO DOLLS

"A Boy Named Goo" 4-45750

Side One:
1. Long Way Down (3:29) - 2. Burnin' Up (2:29) - 3. Naked (3:44)
4. Flat Top (4:30) - 5. Impersonality (2:40) - 6. Name (4:29)

Side Two:
1. Only One (3:17) - 2. Something Bad (2:30)
3. Ain't That Unusual (3:18) - 4. So Long (2:32)
5. Eyes Wide Open (3:57) - 6. Disconnected (3:00) - 7. Slave Girl (2:17)

Produced by Lou Giordano

WARNER BROS./METAL BLADE RECORDS
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GOO GOO DOLLS
"A Boy Named Goo"
4-45750

WARNER BROS. RECORDS
3300 WARNER BLVD.
BURBANK, CA. 91505

GOO GOO DOLLS *"A Boy Named Goo"*

1. Long Way Down (3:29) - 2. Burnin' Up (2:29) - 3. Naked (3:44)
4. Flat Top (4:30) - 5. Impersonality (2:40) - 6. Name (4:29)

Non-
Dolby
CrO2



Side
One
21:23

WARNER BROS./METAL BLADE RECORDS

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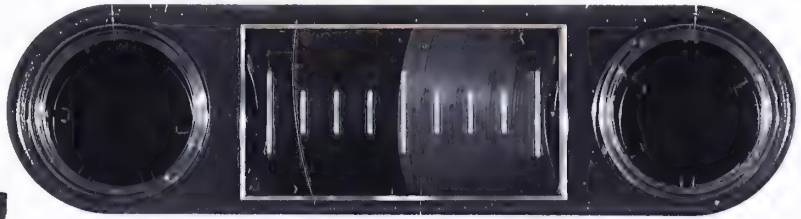
GOO GOO DOLLS *"A Boy Named Goo"*

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3. Ain't That Unusual (3:18) - 4. So Long (2:32)

5. Eyes Wide Open (3:57) - 6. Disconnected (3:00) - 7. Slave Girl (2:17)

Non-
Dolby
CrO2



Side
Two
20:57

WARNER BROS./METAL BLADE RECORDS

[FOR PROMOTIONAL USE ONLY - NOT FOR SALE]

MARVIN GAYE



TROUBLE MAN



Motion Picture
Soundtrack

SIDE A
1. Main Theme From Trouble Man (2) 2:12
2. "T" Plays It Cool 4:27
3. Poor Abbey Walsh 4:13
4. The Break In (Police Shoot Big) 1:57
5. Cleo's Apartment 2:10
6. Trouble Man 3:49
7. Theme From Trouble Man 2:01

SIDE B
1. "T" Stands For Trouble 4:50
2. Main Theme From Trouble Man (1) 3:54
3. Life Is A Gamble 2:32
4. Deep-In-It 1:24
5. Don't Mess With Mister "T" 3:04
6. There Goes Mister "T" 1:37

Produced and Written by Marvin Gaye
Digitally Remastered using 20-Bit Technology

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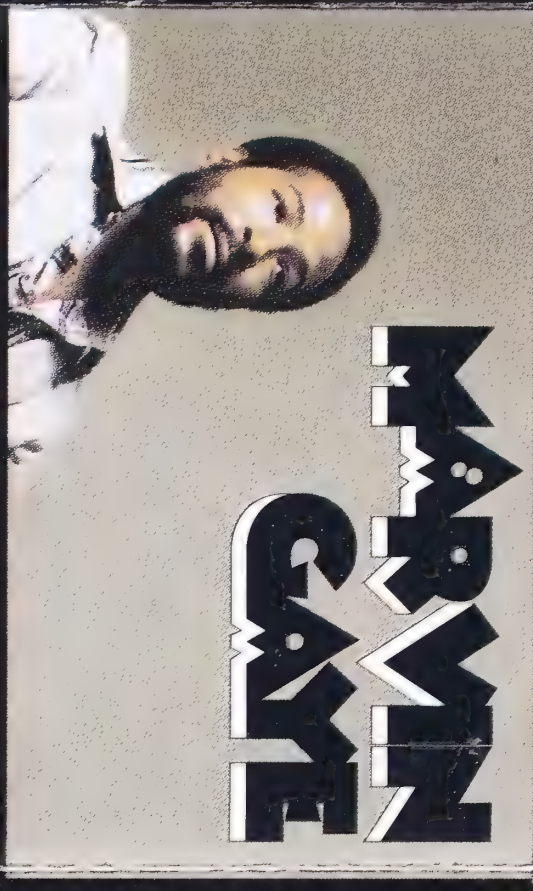
7 -31453088-4 3

MOTOWN® MARVIN GAYE TROUBLE MAN 31453088-4



TROUBLE MAN

Motion Picture Soundtrack



MARVIN GAYE







20TH CENTURY-FOX Presents

TROUBLE MAN

Starring ROBERT HOOKS
Co-Starring PAUL WINFIELD - RALPH WAITE - BILL SMITHERS - PAULA KELLY - JULIUS HARRIS
Produced by JOEL D. FREEMAN - Executive Producer JOHN D.F. BLACK - Directed by IVAN DIXON - Written by JOHN D.F. BLACK
Music by MARVIN GAYE - COLOR BY DELUXE R

SIDE A

1. Main Theme From Trouble Man (2) 2:32
Arranged by Dale Oehler

2. "T" Plays It Cool 4:27
Arranged by Jerry Long

3. Poor Abbey Walsh 4:13
Arranged by Jack Hayes & Leo Shuken

4. The Break In (Police Shoot Big) 1:57
Arranged by Bob Ragland

5. Cleo's Apartment 2:10
Arranged by Bob Ragland

6. Trouble Man 3:49
Arranged by Dale Oehler

7. Theme From Trouble Man 2:01
Piano & Strings arranged by Bob Ragland
Horns arranged by James Carmichael

SIDE B

1. "T" Stands For Trouble 4:50
Arranged by J.J. Johnson

2. Main Theme From Trouble Man (1) 3:54
Rhythm & Horns arranged by Dale Oehler
Strings arranged by Gene Page

3. Life Is A Gamble 2:32
Arranged by Jack Hayes & Leo Shuken

4. Deep-In-It 1:24
Arranged by Jack Hayes & Leo Shuken

5. Don't Mess With Mister "T" 3:04
Arranged by Jack Hayes & Leo Shuken

6. There Goes Mister "T" 1:37
Arranged by Jack Hayes & Leo Shuken

Written & Produced by Marvin Gaye



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& Twentieth Century Music Corp., admin. by EMI April Music, Inc. (ASCAP)

A special credit is given to Trevor Lawrence for solo work on Alto, Tenor and Baritone Sax
(Thanks for the reminder, Trev...) Moog, Ivory Tickling and Sweetening: Marvin Gaye.

Thanks to my hard working and talented arrangers and orchestrators...
and a heartfelt thanks to the Motown Engineering Department whose combined patience
and understanding have resulted in immeasurable electronic excellence...

Dedicated to Frankie Gaye and my son, Marvin III
Peace & Love
Marvin Pentz Gaye, Junior

THANK YOU JESUS

Originally issued on Tamla 322, December 8, 1972.

Digitally Remastered using 20-Bit Technology by Gavin Lurssen
at The Mastering Lab, Los Angeles, CA
Consulting Engineer: Art Stewart
Package Redesign by Marilyn Devedjiev

MOTOWN
a PolyGram company

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MARVIN GAYE
TROUBLE MAN
MAIN THEME FROM TROUBLE MAN (2) (2:32) • "T" PLAYS IT COOL (4:27) •
POOR ABBEY WALSH (4:13) • THE BREAK IN (POLICE SHOOT BIG) (1:57) •
CLEO'S APARTMENT (2:10) • TROUBLE MAN (3:49) •
THEME FROM TROUBLE MAN (2:01)
SIDE
A
314530884-4
MOTOWN
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72

MARVIN GAYE
TROUBLE MAN

"T" STANDS FOR TROUBLE (4:50) • MAIN THEME FROM TROUBLE MAN (1) (3:54) •
LIFE IS A GAMBLE (2:32) • DEEP-IN-IT (1:24) •
DON'T MESS WITH MISTER "T" (3:04) • THERE GOES MISTER "T" (1:37)

SIDE
B



3145308884-4

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• PolyGram company

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DOLBY B NR DBX PRO

AFRICAN HEAD CHARGE

IN PURSUIT OF SHASHAMANE LAND

ADVANCE CASSETTE

HEADING TO GLORY

PURSUIT.

ONE DESTINATION.

NO, DON'T FOLLOW FASHION

ANIMAL LAW.

LEARNING.

FEVER PITCH.

SOMEBODY TOUCH I.

MAMA SHANTE GARDEN.

ON THE OFF BEAT.

FEVER PITCH (RAW CUT)

NO DON'T FOLLOW FASHION.

KUMASEE.



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AFRICAN HEAD CHARGE

IN PURSUIT OF SHASHAMANE LAND



7 72763-4
ADVANCE
CASSETTE

AFRICAN HEAD CHARGE

IN PURSUIT OF SHASHAMANE LAND

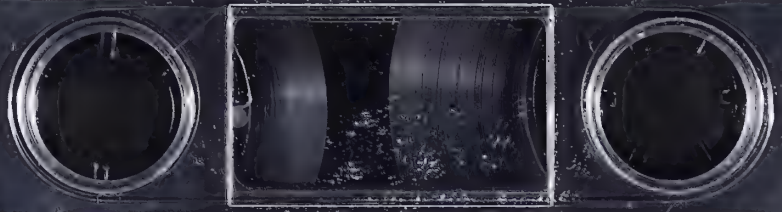
ADVANCE CASSETTE

AFRICAN HEAD CHARGE

"IN PURSUIT OF SHASHAMANELAND"

HEADING TO GLORY • PURSUIT • ONE DESTINATION
NO, DON'T FOLLOW FASHION • ANIMAL LAW • LEARNING

SIDE
A



RESTLESS

7 72763-4
Advance
Cassette

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AFRICAN HEAD CHARGE

"IN PURSUIT OF SHASHAMANELAND"

FEVER PITCH • SOMEBODY TOUCH I • MAMA SHANTE GARDEN • ON THE OFF BEAT
FEVER PITCH (RAW CUT) • NO DON'T FOLLOW FASHION • KUMASEE

SIDE B

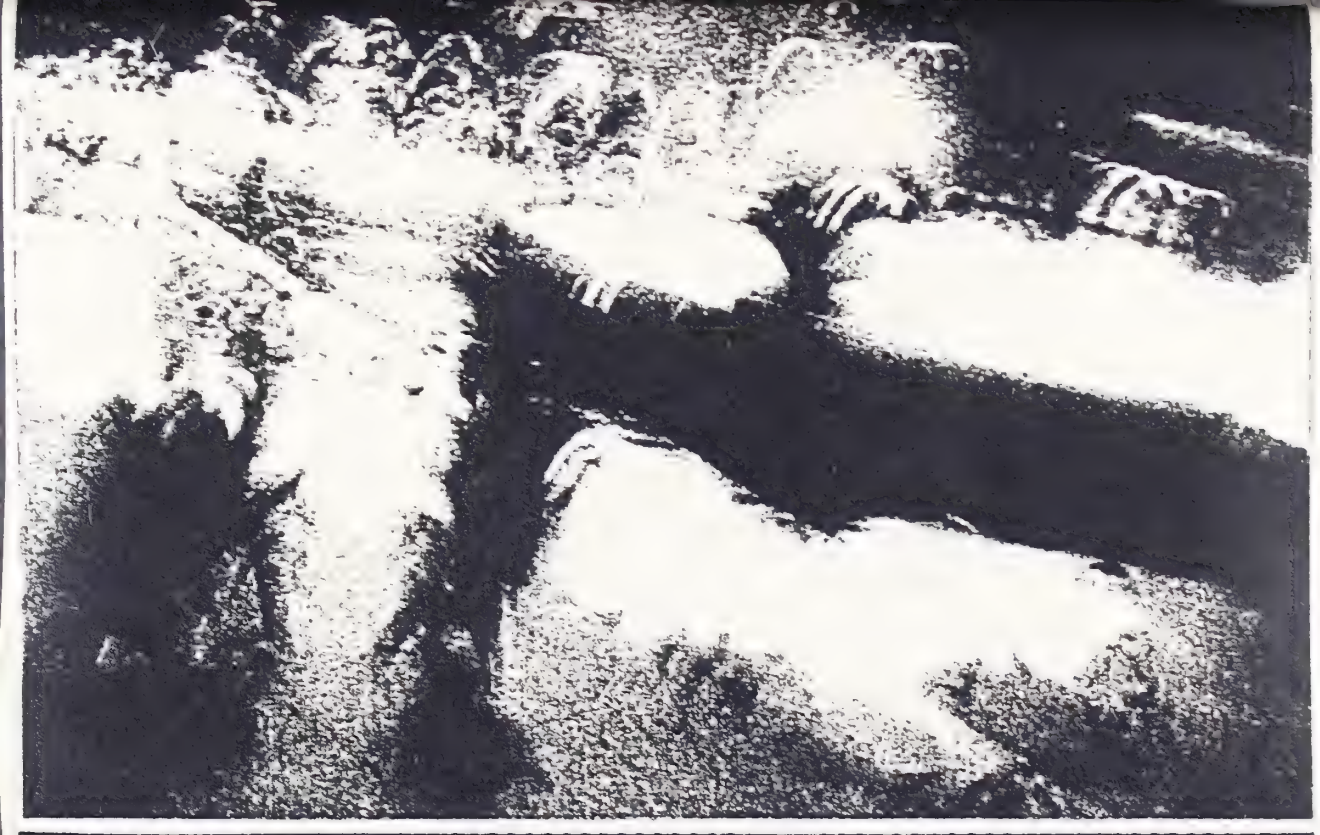


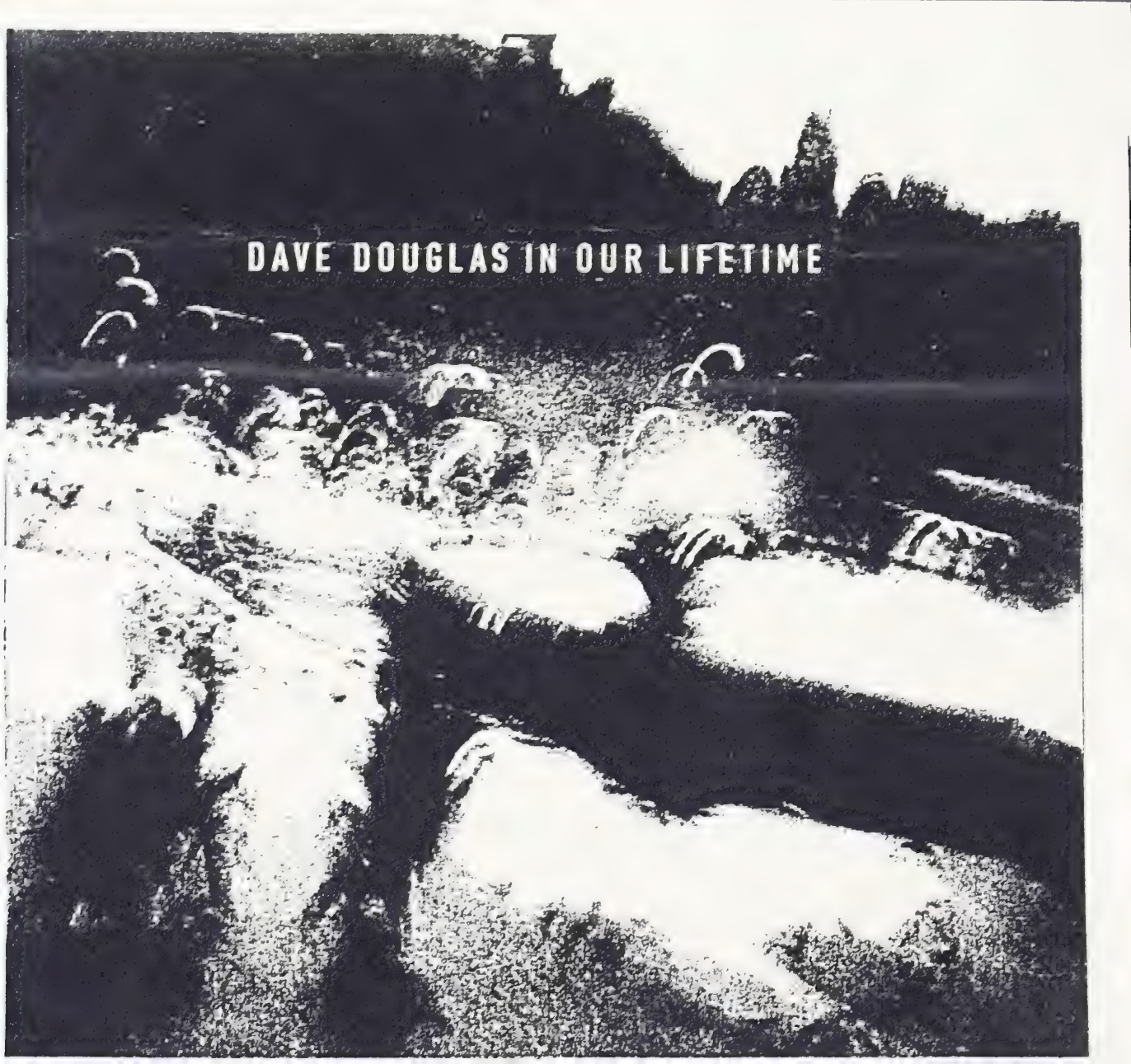
RESTLESS

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Advance
Cassette

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DAVE DOUGLAS IN OUR LIFETIME

80471-2 DAVE DOUGLAS IN OUR LIFETIME NEW WORLD/COUNTERCURRENTS

DAVE DOUGLAS CHRIS SPEED JOSH ROSEMAN URI CAINE JAMES GENUS JOEY BARON MARTY EHRLICH

File Under: Jazz/Dave Douglas

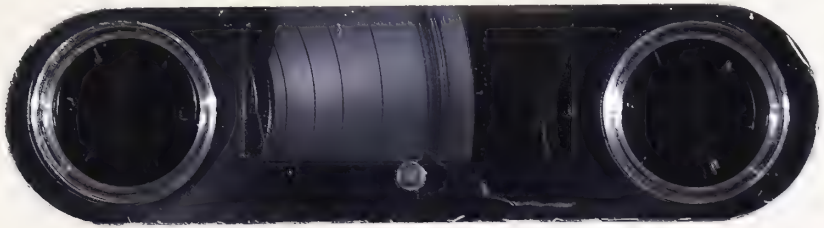
1. In Our Lifetime (Dave Douglas) 10:16
2. Three Little Monsters (Dave Douglas) 5:20
3. Forward Flight (Booker Little) 6:54
4. The Persistence of Memory (Dave Douglas) 4:37
5. Down the Line (Dave Douglas) 6:26
6. Strength and Sanity (Booker Little) 4:47
7. Four Miniatures after Bartók (Dave Douglas)
   7. Sappho 0:49
   8. At Dawn 4:05
   9. Portrait 2:41
   10. Rapid Ear Movement 1:36
11. Moods In Free Time (Booker Little) 6:40
12. Bridgestone (from Berne) (Dave Douglas) 17:44

Total Time 71:49

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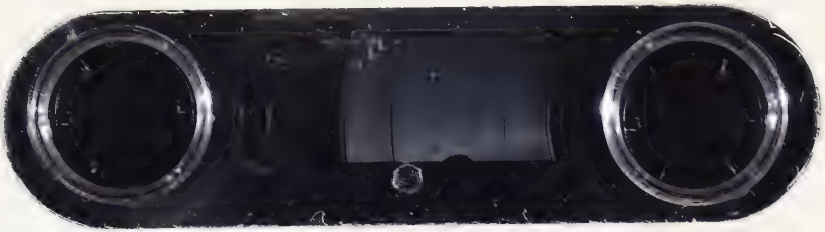
80471-2 DAVE DOUGLAS IN OUR LIFETIME NEW WORLD/COUNTERCURRENTS

DAVE DOUGLAS "In Our Lifetime"
(c)+(p) 1995 R.A.A.M.,Inc.
New World Records #80471-2



SIDE A

DAVE DOUGLAS "In Our Lifetime"
(c)+(p) 1995 R.A.A.M.,Inc.
New World Records #80471-2



SIDE B

SONA GAIA COLLECTION ONE

A diverse artist roster united by a common thread — a commitment to quality and innovation in new instrumental music.



Pre-Release Cassette
PR-9164

Sona Gaia™

SONA GAIA COLLECTION ONE

Sona Gaia™

PR-9164

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SONA GAIA COLLECTION ONE

A diverse artist roster united by a common thread — a commitment to quality and innovation in new instrumental music.



Pre-Release Cassette
PR-9164

Sona Gaia™

SIDE 1

Under The Eye *5:34*
from UNDER THE EYE Ira Stein and Russel Walder

Andean Dream *4:40*
from DREAMCHASER Ancient Future

In America *6:14*
from CRADLE OF THE SUN Michael Pluznick

Butterfly's Joy *4:40*
from TIMEJUMP Max Lasser

Euphonia *2:38*
from EUPHONIA Vincenzo Zitello

The Holy Lands *5:01*
from RETURN Michael Gettel

Airships *4:18*
from DIG Rob Mounsey + flying monkey orchestra

SIDE 2

Soft Wave *(edited version) 4:35*
from SOFT WAVE Jessie Allen Cooper

Desert Crossing *3:36*
from WHERE THE RAIN IS BORN Michael Pluznick

Tropical Dream *4:00*
from TIMEJUMP Max Lasser

Spring Fever *2:55*
from FORWARD MOTION Craig Anderton

So Near, So Far *5:59*
from DREAMCHASER Ancient Future

Lonesome Dove *5:43 from*
EMOTIONAL VELOCITY Craig Peyton and Ben Verdery

Wild Mountain Iris *3:54*
from AT LAST THE WIND Judith Pintar

Traditional Gaelic Melody *3:13 from*
THE ROAD NORTH Alasdair Fraser and Paul Machlis

A Sona Gaia Recording
NC-62764


SONA GAIA COLLECTION ONE
■ Under The Eye 5:34 ■ Andean Dream 4:40 ■ In America 6:14 ■ Butterfly's Joy 4:42
■ Euphonia 2:38 ■ The Holy Lands 5:01 ■ Airships 4:12
Sona Gaia
SIDE
1
HX PRO
B NR
120μs EQ
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SONA GAIA PRODUCTIONS

SONA GAIA COLLECTION ONE

■ Soft Wave (edited version) 4:35 ■ Desert Crossing 3:36 ■ Tropical Dream 4:00 ■ Spring Fever 2:55
■ So Near, So Far 5:59 ■ Lonesome Dove 5:43 ■ Wild Mountain Iris 3:54 ■ Traditional Gaelic Melody 3:13

Sona Gaia

SIDE 2

DOLBY HX PRO B NR

120μs EQ

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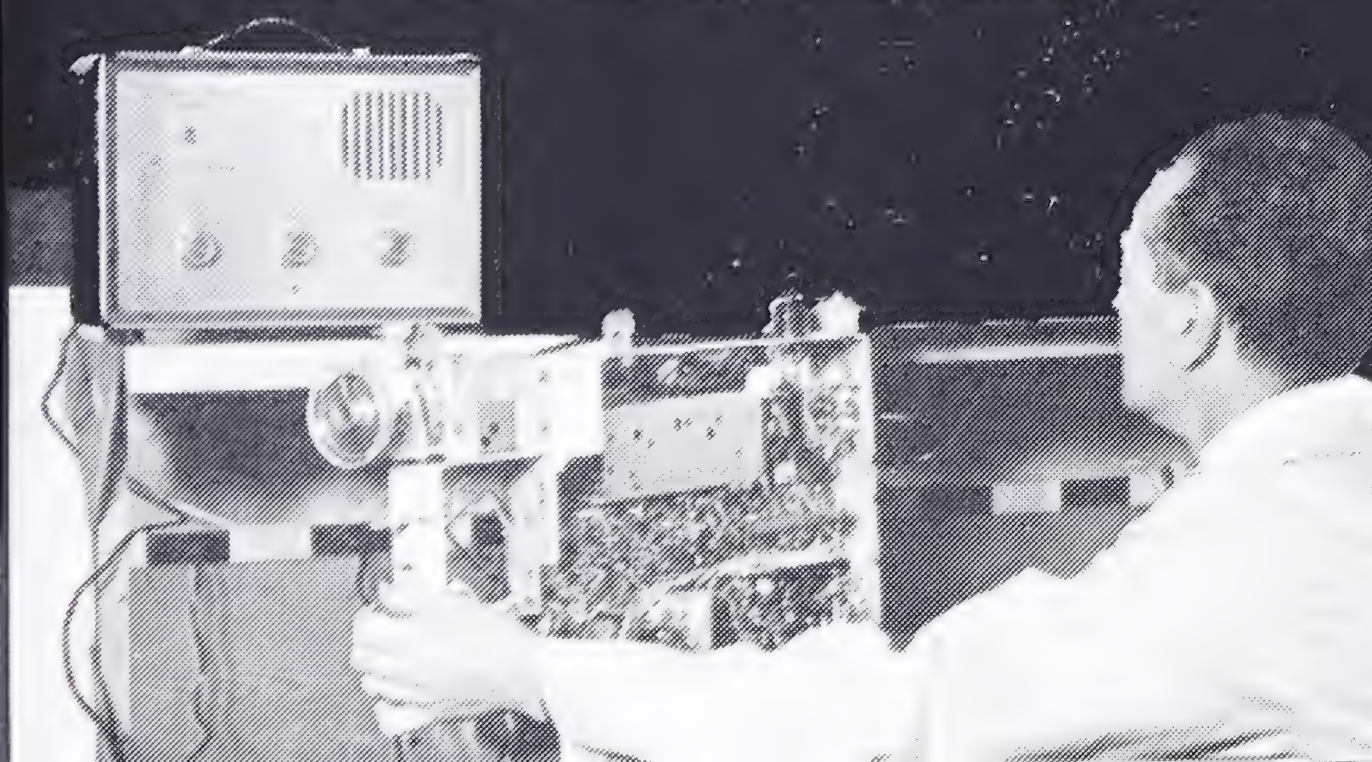
OPERATION BEATBOX

SIDE 1

1. **CHRIST ANALOGUE Natural Born Killaz** (Dr.Dre & Ice Cube)
2. **16 VOLT I ain't Going Out Like That** (Cypress Hill)
3. **CLAY PEOPLE Jump Around** (House of Pain)
4. **SOCIETY BURNING Colors** (Ice-T)
5. **TERMINAL 46 Night of the Living Bassheads** (Public Enemy)
6. **APPARATUS The Devil Made Me Do It** (Paris)
7. **BATTERY Gangsta's Paradise** (Coolio)
8. **NUMB Push It** (Salt-N-Pepa)
9. **SMP Prophets of Rage** (Public Enemy)

SIDE 2

10. **TINFED** w/**KILLING FLOOR Looking Down The Barrel of a Gun** (Beastie Boys)
11. **SLAVE UNIT Typical American** (Goats)
12. **D.C.K. Fight The Power** (Public Enemy)
13. **COLLA DESTRA Wicked** (Ice Cube)
14. **INSTITUTE OF TECHNOLOGY King of Rock** (Run-DMC)
15. **APOLITIQ Momma Said Knock You Out** (LL Cool J.)
16. **INSIGHT 23 Can You Rock It Like This** (Run-DMC)
17. **ABSTINENCE Two Three Break** (B Boys)




"Operation Beatbox"
various artists
SIDE 1
CARGO MUSIC
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"Operation Beatbox"

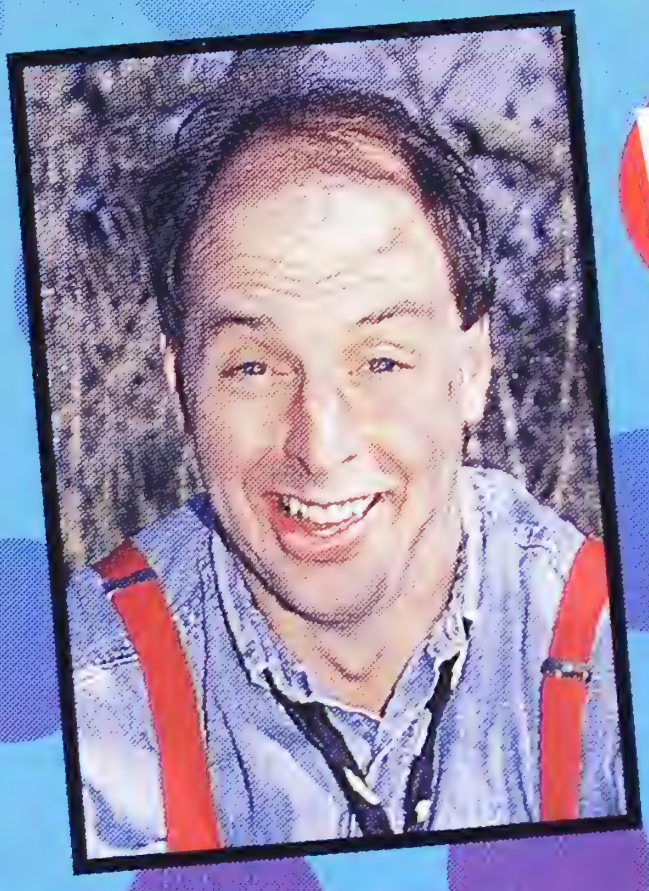
various artists



SIDE 2

CARGO MUSIC

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WACKA WACKA WOO

& OTHER STUFF



BY

BILL HARLEY

SIDE ONE

WACKA WACKA WOO (3:22)
SOAP SOAP (11:07)
AUNT EDITH MEETS TRICKY (15:44)

ISBN 1-878126-15-6

SIDE TWO

IS NOT, IS TOO (2:27)
TARA AND THE MAGIC SACK (17:28)
AIKEN DRUM (2:56)

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301 Jacob St., Seekonk, MA 02771

SIDE ONE

1. WACKA WACKA

There are a thousand songs wit
bles. They can be very helpful.

2. SOAP SOAP

My version of a traditional stor
has a variant in *Grandfather Tal*
Turkish version about salt. I wa
one day to some kids and coul
the incidents, so I made up my
the folk process. A truly obnoxi

3. AUNT EDITH MEE

Inspired by my son Dylan's ha
er's hamster really got into my

SIDE TWO

1. IS NOT, IS TOO

I made up the chorus one morn
May all of you listen better tha
song.

2. TARA AND THE M

I read a Native American story
about a boy who caught the wi
where this story started.

3. AIKEN DRUM

(traditional) I've added my ow
for body parts. You make up yo


BILL HARLEY
WACKA WACKA WOO & OTHER STUFF
WACKA WACKA WOO • SOAP SOAP
AUNT EDITH MEETS TRICKY
Round River Records 108
SIDE ONE (30:13)
℗ ©1995 ROUND RIVER RECORDS
DOLBY HX PRO


BILL HARLEY
WACKA WACKA WOO & OTHER STUFF
IS NOT, IS TOO • TARA AND THE MAGIC SACK
AIKEN DRUM
Round River Records 108
SIDE TWO (22:51)
℗ © 1995 ROUND RIVER RECORDS
DOLBY HX PRO

A PAUL MOONEY CHRISTMAS

℗ © 1992 Stepsun Music Entertainment

Same Program Both Sides



SSM14

Produced by Bill Stephney
Paul Mooney, "Race" on
Stepsun Music Entertainment CD's and Cass.

The afrigo band

P. O. Box 14183, Phone: 242121 KAMPALA.

Volume 8

© The Afrigo Band 1990

TAB



Cover Design: NUWA NYANZI

008

P.O. Box 14153, Phone: 242121 KAMPALA.

The Afrigo Band

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Volume 8

The Afrigo Band MUSIC PARADE VOL.8

A.
1. BATUUSE II
2. EMMERE ESIRIDDE
3. MUNDEKE

B.
1. SPEED
2. TWALI TWAGALANA
3. AMAZZI G'ENYAMA


A
NR
ON
OFF
RECORDED BY UDT
UDT DIRECT
METAL
MASTERING
UDT SUPER RECI
XM-1 C46
NORMAL
POSITION


B
NR
ON
OFF
RECORDED BY UDT
UDT DIRECT METAL MASTERING
UDT SUPER RECI XM-1 C46
NORMAL POSITION

MIKE McDONAGH'S CONNACHT CEILI BAND



FLEETWOOD FLP 6007

MIKE McDONAGH'S CONNACHT CEILI BAND

FLEETWOOD INTERNATIONAL
FLP6007/FSLP6007

THE SOUND OF IRELAND

Irish music has stirred the hearts of people all over the world, ever since the first Irish troubador transformed the marvelous legends of the great "emerald isle" into words and music. There is no other music to compare with the rich variety of Irish song....no other rhythm quite like that which has inspired the unique Irish step dance, the jig, the reel....no other excitement so infectious as that found in the lilting melodies and brisk tempos of Erin.

As we listen to this recording we hear the whisper of history, we feel the great strength, the vitality of a nation which made its first indelible mark upon the world back in the dawn of time. For the music of Ireland is also Ireland itself. It reflects the spirit of a people who have fought hard...against the land, the sea, and long oppression...and who have won each battle. Through their music, their dance, the Irish have found expression for their moments of joy, and relief for their moments of trial; they have found that music brings their victories alive once more, that it accentuates the glories of their land, that it perpetuates their legend.

There is much laughter, too, in Irish music. Laughter, fun, high excitement...all the fresh, vital facets of the indomitable, irrepressible Irish spirit. It is all these things....the history, the hardship, the valiant strength, the laughter and excitement, that makes Irish music so unique in the world. These are the elements that make people everywhere, of all kinds and nations, feel a kinship whenever the keening notes of an Irish air are heard. For as they say the world over, " 'tis a glory indeed to be Irish." And Irish indeed is Mike McDonagh's Connacht Ceili Band.

Mike McDonagh's Connacht Ceili Band is one of the most outstanding in the United States. Winner of the New England Championship for three consecutive years, the group is well-known to every lover of Irish music. That every member is from Ireland or of Irish lineage is a major factor in the group's outstanding ability to render authentic interpretations of many Irish music forms. Each member of the group has achieved individual recognition and, with exception, holds various medals and trophies earned in competitive performance.

MIKE McDONAGH'S CONNACHT CEILI BAND
New England Champions, 1964, 1965, 1966
4 Flutes*3 Accordians*2 Violins*1 Bass*1 Piano*1 Vocalist

THE MUSICIANS

Mike McDonagh - Leader and accordian player. Well-known in the U.S. and Ireland, Mike comes from Calla, Galway County, Ireland. He has played with the late Tom Killahue Ceili Band in Athlowe, plus the Kingstown and Cashel Ceili Bands. Midland's of Ireland Champion in 1948, Mike has also won many trophies in the U.S. and is the Music Director for three Irish Clubs in the Boston vicinity.

Martin McDonagh - (no relation to Mike) - Hailing from Rossaveel, Galway, Martin's long experience with the accordian includes many appearances on Radio Eirn.

Tommy Sheridan - An accordian teacher as well as performer, Tommy has won medals in Boston, New York, Cleveland and Munster. His parents came from Tipperary and Mayo.

Eddie Irwin - In addition to playing piano for McDonagh's Band, Eddie is a well-known Irish step dancer and holds many trophies for piano and dancing. Eddie operates a dance school in Boston.

Maurice Toole - A familiar bass player in the Boston area, Maurice is from Dumbarton, Scotland, but has many relatives in Ireland.



MIKE McDONAGH

Frank Hannon and Brendan Tonra - Both of these fine violinists have extensive experience with Ceili bands. Frank comes from Castle Baldwin, Sligo; Brendan is from Doocastle, Mayo. Pat Martin, Gene Preston, Frank Neylon, Tom Kelly - These are the McDonagh flute players and all hold winning trophies from competition. Tom and Pat are from Galway; Gene is from Bally Mote, Sligo; Frank is from Corofin, Clare.

Millie Allen - Her Irish singing has won many trophies for Millie. She has appeared on television and at many Irish clubs in and around Boston and is equally well-known as a talented Irish step dancer.

Side One

Redican's, Jackson's, Copper Place - Reels

Frieze Breeches, Garret Barry - Jig

Lovely Leitrim - Vocal by Millie Allen - Waltz

Kildare Fancy, Honeysuckle - Hornpipes

Dublin Lassies, Tansey's Favorite - Reels

Captain's Whiskers, O'Neil's - Marches



MILLIE ALLEN

Side Two

Jolly Tinker, Silver Spear - Reels

Homeward Bound
- Vocal By Millie Allen - Waltz

New York, Lark On The Strand - Jigs

Merry Harrier's, Cashmere Shawl - Reels

Joe Connolly's Favorites - Waltz

Congress, New Steamboat - Reels

RECORD CARE

MONOPHONIC

The (FLP) Monophonic version of this recording, shou'd be played back on 33⅓ RPM phonograph equipment only, using a microgroove needle with a radius of 1 mil

STEREOPHONIC

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ACRES & ACRES

Big Barn Burning

fire:
THE PLOUGHSHARE &
THE SNARE DRUM
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BRAND NEW DAY
(m. pelletier)
TAPED AT EUPHORIA SOUND REVERE, MA

COULTER BROOK
(m. pelletier)
TAPED AT EUPHORIA SOUND REVERE, MA

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(a. pelletier)
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(trad. arranged by B.B.B.)
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matthew david elmes
STRUMMED & SHOUTED
peter d'angelo
KEPT THE CLOCKS

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KOLE & PARAM

EARLY IN THE MORNING

SIDE ONE

Early In The Morning • Madeline • I Heard The Voice
Easy To Be Hard • Windmills Of Your Mind • Me—I'm All Alone

SIDE TWO

***Here, There & Everywhere • Stand In The Sun • All The Young Women**
Sunshine & Gold • Tomorrow Boy • I Can't Grow Flowers In My Yard

Robert Who?...Ernest What?

It's the beginning...Here is the first album...The start of a career and you're now a part of it...

At a recent engagement at Mister Kelly's, Chicago, the reviewers said—"We could use more acts like Kole & Param". Charlie Dawn—The Chicago Tribune—said, "These two artists are singers who know what they're doing and do it so beautifully. Cool and smooth...They pour forth a flood of vocalizing that is melodic, tender, lyrical. It's something smashing in show business. Some folks compare Kole & Param with Sandler and Young which is like comparing Rowan and Martin with Mutt and Jeff".

Variety Magazine in reviewing their act at the Diplomat Hotel, Hollywood, Florida, said "Kole & Param are not just good...they are excellent".

Robert and Ernest met in the original Broadway stage production of "West Side Story" but after that they went their separate ways.

Robert has also appeared in "Wonderful Town", "Plain and Fancy", "Pajama Game" and "Mr. Wonderful". Ernest has appeared in "Bells are Ringing" and "Show Boat".

Their coming together years after they met in "West Side Story" was just a matter of time.

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HARMONY * FAVORITES



THE NATIONAL MALE QUARTET

with Walter Hatchek, Piano

ON THE ROAD TO MANDALAY

BEAUTIFUL DREAMER

THE DONKEY SERENADE

MIGHTY LAK A ROSE

WATER BOY

ON WINGS OF SONG

SYLVIA

OL' MAN RIVER

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LONG PLAYING
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HARMONY FAVORITES

On the Road to Mandalay · Beautiful Dreamer · The Donkey Serenade · Mighty Lak A Rose
Water Boy · On Wings of Song · Sylvia · Ol' Man River

THE NATIONAL MALE QUARTET (Attilio Baggiore and Gene Tobin, Tenors; Vernon Sanders, Baritone; Bruce MacKay, Bass) with Walter Hatchek, Piano

COLUMBIA MASTERWORKS RECORDS

The fascination of quartet singing, whether you're taking part in it or listening to it, is well-known and wonderfully pervasive. Here is one of the best of the male quartets—The National Male Quartet—in a collection of songs that all the world loves.

Variety is the keynote of The National Male Quartet's repertoire, for it includes opera, ballads, musical comedy tunes and heart songs.

For this collection the Quartet has chosen the beloved and ever-rousing *On the Road to Mandalay;* songs by two immortal American composers — Foster's *Beautiful Dreamer* and Nevin's *Mighty Lak A Rose—;* selections from musical shows—*The Donkey Serenade* from *The Firefly,* and *Ol' Man River* from *Show Boat;* a work song, *Water Boy;* a work by Mendelssohn, *On Wings of Song;* and the always greatly popular ballad *Sylvia.*

Each member of The National Male Quartet is an able artist in his own right in addition to being a fine ensemble singer.

Attilio Baggiore received his operatic training in Italy, and he was for an entire season the assisting artist to Luisa Tetrazzini. He sang in Naples with the San Carlo Opera Company, and he concertized all over Europe. Mr. Baggiore made his American debut as Edgardo in *Lucia di Lammermoor* with the Chicago Civic Opera Company. He has also appeared successfully in light opera and as soloist with the Chicago and the Indianapolis Symphony Orchestras. He has won many admirers for his programs heard regularly over the Mutual Broadcasting System.

Gene Tobin, tenor, appeared on Broadway in *Call Me Mister, Allegro* and several other musical comedy hits. He made his grand opera debut in *Cavalleria Rusticana* with the Philadelphia La Scala Opera Company, appearing later in *Rigoletto.*

Vernon Sanders, baritone, sang in church choirs and in operettas while still attending school. After graduation from Midland College in his native Nebraska, Mr. Sanders went to San Francisco where, in 1944, he made his operatic debut with the San Francisco Opera Company as Luther in *The Tales of Hoffmann.* He has sung at the City Center in New York City.

Bruce MacKay, bass, is a Canadian by birth, but he came to the United States while still a child. He studied music at Pomona College in California, and toured as soloist with the glee club of that college. Having achieved popularity as a radio artist on CBS stations in California, Mr. MacKay appeared with the San Francisco Opera Company.

HARMONY FAVORITES—The National Male Quartet ML 2136

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Risco Version



Risco Connection Risco Version

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Includes extensive new liner notes by Angus Taylor

STIR

Side One

1. AIN'T NO STOPPIN' US NOW (Vocal) 7.03
2. AIN'T NO STOPPIN' US NOW (Version) 9.05

Side Two

1. GOOD TIMES 7.25
2. ONE MORE TIME (Instrumental) 8.19

Side Three

1. I'M CAUGHT UP 7.42
2. ARGUMENT 6.19

Side Four

1. IT'S MY HOUSE (Special Disco version) 7.58
2. IT'S MY HOUSE (Version) 7.42

Side Five

1. BRINGING OUT THE SUNSHINE 6.21
2. REGGAE MUSIC 5.57
3. RISCO MUSIC 6.09

Side Six

1. SITTING IN THE PARK 5.22
2. PARK VERSION 4.23
3. STOPPING (Version) 4.51

Produced and Arranged by Joe Isaacs

A JOE ISAACS PRODUCTION

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LP 165 - Stereo







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(2) I MUST TELL JESUS — Miniature Cowbells
(3) HE LEADETH ME — Miniature Glockenspiel
(4) STAND UP FOR JESUS — Miniature Baby Grand Piano
(5) ONWARD CHRISTIAN SOLDIERS — World's Smallest Marimba
(6) WHERE THE SOUL NEVER DIES — Piano and Harmonica

SIDE TWO

(1) LEANING ON THE EVERLASTING ARMS — World's Smallest Electric Organ
(2) CONSTANTLY ABIDING — Miniature Vibra Harp
(3) WHAT A FRIEND — Miniature Cathedral Chimes
(4) JUST AS I AM — Converted Bottles
(5) WHEN THE SAINTS GO MARCHING IN — World's Smallest (1 inch long) Harmonica
(6) WHO AT MY DOOR IS STANDING? — Musical by The Western Gospel Crusaders

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Here is the special record that so many people have requested and have been waiting for. It is my sincere hope that it will be a blessing to all who hear it.

The record you're about to hear consists of the world's smallest musical instruments which I used to present concerts years before my conversion. These concerts were presented in some of the largest theaters (one of them right on Broadway, in New York City, for an eight month appearance in a production called "STAR TIME") and in many night clubs.

However, it thrills my heart that now for the past 18 years I have been using these same instruments for the glory of God in a two hour musical concert (which you really should see and hear to receive the fullness thereof). Truly, thousands of souls have been won to Christ in the past years through the presentation of this service and the message it brings. There is only one evangelistic musical like it in the whole world. (To God be all the glory and honor.)

I have been converted for the past 18 years. My conversion took place in a little town called Coshocton, Ohio on the opening day of the county fair in a little Gospel tent between two gambling joints. Truly my life was changed from that time on.

Once a nationally known entertainer and associated with many stars and bands. Included were "The Pals of the Purple Sage" (of which I was the head), Ken Maynard, "Sons of the Pioneers", Eddie Peabody (the banjo king), Roy Rogers, The Hoosier Hotshots, T. Texas Tyler, and many others.

Was a former star of radio, stage and TV. Now for the past 18 years have been traveling for Jesus in full time ministry in the field of evangelism through the U.S.A. and Canada. Am also appearing as a special guest on both radio and TV in both countries.

I was born in a little town about seven miles west of East Texas, in the state of Pennsylvania. So you might call me the Pennsylvania Texas Cowboy (East Texas is a town in Pennsylvania).

Some of the miniature instruments presented on this stereo record consist of: two of the world's smallest baby grand pianos, world's smallest electric organ, two miniature glockenspiels (German instruments), miniature cowbells, converted bottles, plus many others.

Now let's listen to the record. Here's hoping it will bring you just as many blessings and as much enjoyment as I have received recording it, just for you. Happy listening and God's richest blessings upon you.

Most sincerely,
Tex Rogers



OLIVIA NEWTON-JOHN • COME ON OVER

3362

3362
stereo

Side 1

Jolene
(Dolly Parton) 3:07

Pony Ride
(Diane Berglund-Jim Phillips) 3:58

Come On Over
(B. Gibb-R. Gibb) 3:38

It'll Be Me
(John Farrar-Hank Marvin) 3:28

Greensleeves
(Arranged And Adapted By Olivia Newton-John) 3:40

Blue Eyes Crying In The Rain
(Fred Rose) 2:22

Side 2

Don't Throw It All Away
(G. Benson-D. Mindel) 2:54

Who Are You Now?
(B. Hart-S. Lawrence) 3:05

Smile For Me
(Rory Bourke) 3:40

Small Talk And Pride
(John Farrar) 3:50

Wrap Me In Your Arms
(Harlan Collins) 3:04

The Long And Winding Road
(John Lennon-Paul McCartney) 4:24



Produced by John Farrar
Orchestra Arranged & Conducted by: Steve Grey
Steel Guitar: B. J. Cole
Drums: Brian Bennett
Bass: Les Hurdle & Alan Tarney
Electric & Acoustic Guitars: John Farrar
Acoustic Guitar: Alan Parker
Keyboards: Graham Todd & Steve Grey
Vocal Group: Vicki Brown, Claire Tory,
Pat Farrar, John Farrar
Vocal Group on "Greensleeves": The Queen Singers
Recorded at EMI, Abbey Road Studios
Engineers: Tony Clark, John Kurlander, Alan Rouse
Remixed at: Air London
Engineer: Michael Stavros
Tape Operator: John Wallis
Orchestral Contractor: David Katz
Photography: Jeff Dunas
Art Direction: George Osaki

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2
lo Romántico lo Moderno

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LADO A

FUE UNA VEZ
(ARMANDO MANZANERO) MANZA MUSIC

SOMOS NOVIOS
(ARMANDO MANZANERO) EDIM

ADORO
(ARMANDO MANZANERO) EMMI

AMANECER
(ARMANDO MANZANERO) MANZA-MUSIC

ESTA TARDE VI LLOVER
(ARMANDO MANZANERO) EDIM

CONTIGO APRENDI
(ARMANDO MANZANERO) EMMI

NO
(ARMANDO MANZANERO) EMMI

FELICIDAD
(ARMANDO MANZANERO) EDIM

TE EXTRAÑO
(ARMANDO MANZANERO) EDIM

AQUEL SEÑOR
(ARMANDO MANZANERO) EDIM

VOY A APAGAR LA LUZ
(ARMANDO MANZANERO) EMMI

SEÑOR AMOR
(ARMANDO MANZANERO) EDIM

SOMOS NOVIOS
(ARMANDO MANZANERO) EDIM 13'50

LADO B

MARIA BONITA
(AGUSTIN LARA) PHAM

PRISIONERO DEL MAR
(LUIS ARCARAZ-ERNESTO M. CORTAZAR) PHAM

LA PUERTA
(LUIS DEMETRIO) EMMI

MARIA BONITA

VERACRUZ
(MA. TERESA LARA) PHAM

VERDAD AMARGA

QUE SEAS FELIZ

CACHITO
(CONSUELO VELAZQUEZ) PHAM

BONITA
(LUIS ARCARAZ-J. ANTONIO ZORRILLA) PHAM

PRISIONERO DEL MAR
(LUIS ARCARAZ-ERNESTO M. CORTAZAR) PHAM

JURAME
(MARIA GREEVER) GREVER INT.

MAR
(GABRIEL RUIZ-RICARDO L. MENDEZ) PHAM

LA PUERTA

ASI
(MARIA GREEVER) GREVER INT.

LA PUERTA

MARIA BONITA 12'13

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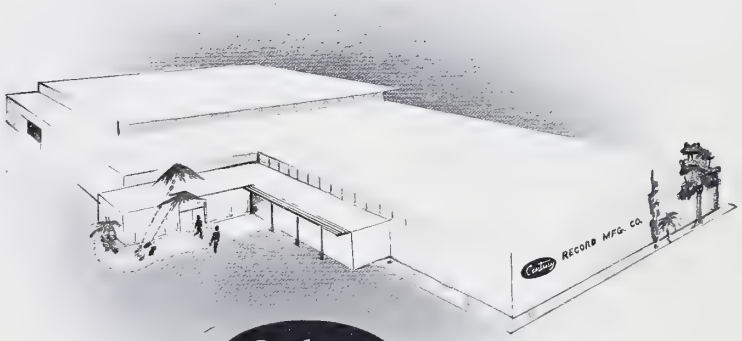
A Music Drama

by Don Gillis

July 7, 1970 Ridgecrest, North Carolina

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1 МАЯ!

ANN DIBBO

Spartacus
(Ballet-Excerpts)

Taped for Peter Packard July, 1972

Taped for me 8/28/72

Orchestra –

How to use your tape recorder

CR 4001



Cover through the courtesy of Audio Devices, Inc.

CR
4001

How to use your tape recorder

CR
4001

Narrated by DR. MILLARD McCLINTOCK, Sound Book Press

Prepared under the direction of MR. HAL MICHAEL, *recording supervisor,* CREST RECORDS, INC.

This record was prepared for the benefit of all tape recorder enthusiasts. Crest Records receives for processing many tapes of all kinds from all over the world. Because so much of this material could be improved by the use of proper recording techniques, Mr. Michael and our staff engineers decided that a record such as this, with audio examples, would be of great value to the user of tape equipment.

Dr. Millard McClintock, one of the leading authorities on the production of records for use in the schools of our country, was selected to narrate this record. Dr. McClintock's delivery makes it easy for the listener to understand the material as it is presented.

We would like to point out that this record is not intended as an example of High Fidelity Recording.

Some of the conditions have been intentionally over emphasized in order to point up the specific problem discussed.

In order to be sure that the optimum instructional value is derived from this record, we have prepared a folder containing a verbatim reproduction of the recording which is enclosed with the record.

SIDE A

Band 1 Introduction
Band 2 Frequency Response
Band 3 Cycle Tones
Band 4 Choice of Tape Speeds
Band 5 Signal Strength

SIDE B

Band 1 Microphone Placement
Band 2 Recording and Editing

TECHNICAL DATA (RIAA)

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10 KC

The Tru-Hi-Fi sound reproduced on this record was recorded in the new Golden Crest studio. It is the ultimate in full spectrum recording. Both Telefunken and Capps condenser microphones were used. Tape recording was done on Prêsto and Ampex Studio tape consoles. Master acetates were cut with Grampian feed-back cutters.

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File Under: Sumac • Female Vocal

DW 684

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YMA SUMAC...

VOICE OF THE XTABAY



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HIGH FIDELITY RECORDING

It is no exaggeration to say that Yma Sumac possesses the most extraordinary voice of our times. If it were but a vocal instrument it would still be exciting, but this beautiful Incan princess plays her fabulous four-octave range with such a variety of emotional attitudes and tonal color that the result is a unique and spellbinding experience.

Born high in the Peruvian Andes, a descendant of the last of the Incan kings, Yma Sumac spent her childhood literally "talking" with the birds, the beasts, the winds, the sounds of life and nature surrounding the little village of Ichocan.

While still a small girl she began taking part in the religious pageants and services of the sun-worshipping Indians and became almost deified by them. Word of her phenomenal vocal powers reached Lima, the Peruvian capital, and an official government delegation travelled into this remote mountain region to see and hear what they secretly believed to be a myth. Yma Sumac was real, however, and a few years later she was in Lima, studying, singing, maturing, becoming Peru's precious gift to the world.

A member of that original delegation was Moises Vivanco, a young composer and authority on Incan music, who fell in love with a voice and later fell in love with the young woman herself. He is now Yma Sumac's husband, manager, conductor, arranger, a gifted musical figure in his own right and an essential complement to his wife's vocal artistry.

The scope of Yma Sumac's performance widened from Peru, throughout South America, eventually throughout the world. But it was not a career of direct, soaring success. Her revered position in Peru meant little to the audiences and booking agents of the United States who, at first, regarded her as little more than a novelty. As a result, she and Vivanco played one-night stands, a resort in the Catskills' "borscht belt," even a New York delicatessen. Sometimes, luckily, there would be a break in the bad luck and they would have an engagement at a smart club like the "Blue Angel" or appear on a nationwide television show.

It wasn't until 1950, however, that Yma Sumac "arrived." She gave a concert at the famed Hollywood Bowl and her impact on the audience was so startling that the wire services carried the news of her triumph all over the world. Then, a few weeks later, her first Capitol album was released and it became the sensation of the record industry, a best-seller by virtue of an unprecedented word-of-mouth campaign.

Yma Sumac was suddenly an international celebrity, in world-wide demand, so she began a series of concert tours that carried her from continent to continent, singing to hundreds of thousands, eliciting frenzied, idolatrous applause wherever she went. A young woman with a face, figure and demeanor as strikingly beautiful as her heralded voice, Yma Sumac was at last fulfilling her destiny.

"There is no voice like it in the world of music today," said Glenn Dillard Gunn of the Washington Times-Herald. "It has a greater range than any female voice of concert or opera. It soars into the acoustic stratosphere, or it plumbs sub-contralto depths of pitch with equal ease. Such voices happen only once in a generation."

In Buenos Aires, La Prensa said, "The greatest musical revelation of our times."

Jarmila Novotna, the Metropolitan Opera's great soprano, called Yma Sumac's voice "about the most exciting I've ever heard."

A New York teen-ager said, "When I listen to her I feel like I'm dreaming, like I'm in another world."

And in the faraway world of her native Ichocan, the natives still regard her as a reincarnation of Xtabay, lovely and mysterious woman of Incan legend.

Contained herein are all the selections of two of her phenomenally popular albums: THE VOICE OF THE XTABAY, and INCA TAQUI. With the exception of the songs *Xtabay* and *Accla Taqui*, for which Les Baxter and John Rose collaborated, the songs were all written by Moises Vivanco, who is an authority on ancient music, especially that of Peru. He has based his compositions and their arrangements on authentic Incan melodies and rhythms, and has written lyrics based on authentic Incan legends.



THE VOICE OF THE XTABAY

conducted by Les Baxter

TAITA INTY *Virgin of the Sun God*
This traditional Incan hymn dates back to 1000 B.C. and is the musical keystone to Incan worship of the Sun God. With the Spanish conquest and the attempt to convert the natives to Catholicism, this hymn was forbidden. It not only was in conflict with church teachings but evoked such a deep emotional response in the people that it incited rebellion against the new authorities.

ATAYPURA *High Andes*
The Andes fill with awe and affection the hearts of the natives who live in this constant mountain grandeur. Here are the voices of the people, mixed with the voices of the winds, a chorus of man and the elements, surviving and exulting side by side.

ACCLA TAQUI *Chant of the Chosen Maidens*
The highest honor that could befall an Incan girl was to be chosen, when she reached her sixth birthday, to join the ranks of maidens whose next ten years would be devoted to religious training and veneration of the Sun God. At the age of sixteen the girls were given their choice — to remain virgins and spend the rest of their life in sacred work or to rejoin the community and become a wife and mother, a role less sacred but no less honored.

TUMPA *Earthquake*
One of the most popular numbers in Yma Sumac's repertoire is an exciting vocal interpretation of that terrifying phenomenon—the earthquake. Earthquakes, responsible for squeezing and shoving the Andes high into the sky through eons of time, plagued the ancient Incas and still plague their descendants. Yma Sumac's voice here rumbles deeply as the earth shakes, then soars into flight like a covey of frightened birds.

CHOLADAS *Dance of the Moon Festival*
In what was a forerunner to the modern beauty contest, the loveliest of the Incan maidens were put to the test during a celebration that came with the full moon. Chosen not only for their physical beauty but their dignity and their ability to perform their tasks, the girls would start at moonrise and dance till midnight, their white and gold regalia shimmering in the cool silver of the evening. At midnight the best dancer — more often than not the only one who was able to survive the rigorous marathon — was proclaimed Maiden of the Mother Moon.

WAYRA *Dance of the Winds*
To people living on the storm-swept peaks of the Andes, the wind is not only a part of their life but their religion. The young people, participating in Incan ritual, climb high up the treacherous mountains and expose themselves to the chilling blasts, dancing in wild exuberance, exulting in their youth and love, and purifying themselves with the sharp, clean wind that wraps itself around them while they worship their ancient gods.

MONOS *Monkeys*
The high forests of Peru are filled with all kinds of birds and beasts, all with their singular voices and manner of speech. Some of the birds speak with a lyric loveliness, some of the beasts roar and growl, but it is the monkeys who are the chatterboxes, who seem to have more to say than anyone. Moises Vivanco tells the story of the monkeys and Yma Sumac sings it.

XTABAY *Lure of the Unknown Love*
Xtabay, a lovely young Incan virgin, fell in love with a high prince of an Aztec kingdom. It was a forbidden love, however, for he was high born and she was but a simple peasant. The young girl, unable to keep the secret in her heart, sang to the mountains, the winds, whoever would listen to her song. Her voice was so penetrating and enchanting that ultimately it reached and killed the far-off prince.



INCA TAQUI—Chants of the Incans

conducted by Moises Vivanco

K'ARAWI *Planting Song*
The sowing of seeds for the year's big crops, like all the significant moments of Incan life, was elaborately celebrated. On the first day of planting, the king himself worked alone, tilling the soil with a golden plough, and on the next day his people took up the task with appropriate ceremony. Music accompanied this activity, rhythmic chanting that gave movement and spirit to the workers. It was performed only by a group of women singers specially chosen for the occasion, and it is one of their songs that Yma Sumac sings here.

CUMBE-MAITA *Calls of the Andes*
From childhood, every Incan has learned the loud, expressive chants that carry news from one mountain farm to another. The chants have no words, but the infinite variations of their melodies tell of every daily affair and sudden emergency that people need to communicate. For many centuries these musical messages have linked the Incans throughout the vast Andean area in which they live, transmitting information with a speed that modern inventions barely equal. Yma Sumac, who was born in a mountain range called *Cumbe-Maita*, sings the calls of her homeland.

WAK'AI *Cry*
A great cry of protest sprang from the Incans under the impact of invading Europeans, for they suffered the destruction of much of their civilization and the death of millions of their people. *Wak'ai* is their fervent prayer to the Sun God, a maurnful chant that tells him of their misery and asks him to forgive human cruelty and allow the bright sun of brotherhood to shine again. This spirit of comradeship binds the Incans, and the message of this song is known and loved in all the villages of the Andes.

INCACHO *Royal Anthem*
No ceremony extends further back into the dim beginnings of Incan tradition than the coronation of a new king. *Incacho* is one of the many songs of that event's month-long celebration — a solemn song reminding the king of his great responsibilities to his people. It is sung by Yma Sumac as it was performed by a Princess of Music — a singer to whom royal respect and privilege were given because of her great talent.

CHUNCHO *The Forest Creatures*
The music of the Incans was inspired, in greatest part, by teeming variety of mysterious sounds of nature about them. And, as Inca maidens have done for many centuries before her, Yma Sumac has wandered through the forests of the upper Amazon, listening to their waking life, and calling to their creatures in imitative cries. That is the music of *Chuncho*, the wild, unearthly sounds of monkeys, jackals, and especially a fantastic host of colorful and chattering birds. Yma Sumac's singing is climaxed by her phenomenal "double-voiced" trill.

LLULLA MAK'TA *Andean Don Juan*
Like all peaceful peoples, the Incans had moments for gay banter about the lightest of subjects — and love. *Llulla Mak'ta* is the song an Inca girl sings to a handsome, and insincere, lad widely known for his skill in winning feminine hearts. This he usually accomplishes by magical potions, a snake-head charm, and promises of an exciting life in the big city. But with the girl of this song, his tricks are to no avail; she jokes about his failure and leaves him with a laughing toss of her head.

MALAYA! *My Destiny*
The strong musical tradition of the Incans was influenced, but never destroyed, by the Spanish and Christian colonists who came to their land. *Malaya!* is an example of that influence, a part of the celebration honoring Senor de los Milagros, Jesus of the Miracles. It begins with a solemn processional, and then becomes the music for a great dance festival that followed the religious ceremonies. The chant is a deep and soulful plea to God to save the Incans from times of darkness and trouble.

RIPUI *Farewell*
In the rugged Andean mountains, where travel is most difficult, the arrival and departure of visitors are important events. The hospitable Incans love to welcome guests from the world outside, and their moment of leave-taking is very sad. The day must be chosen carefully — a gray one, so the traveler may "leave with the clouds, weeping like the rain." Yma Sumac sings the song of a visitor bidding farewell. It has only three words, but they are full of meaning, for each is a cry of love. "When I go," the song says, "my words will be your tears."

THIS CAPITOL DUOPHONIC RECORD IS DESIGNED FOR STEREO PHONOGRAPHS DUOPHONIC IS AN EXCLUSIVE CAPITOL ELECTRONIC DEVELOPMENT DESIGNED TO ENRICH IRREPLACEABLE MONOPHONIC HIGH-FIDELITY RECORDINGS THAT HAVE PROVEN THEIR LASTING POPULARITY. IT BRINGS TO THESE GREAT PERFORMANCES A BRILLIANT NEW TWO CHANNEL SOUND THAT TAKES FULL ADVANTAGE OF THE REPRODUCTION CHARACTERISTICS OF TODAY'S FINEST STEREO PHONOGRAPHS

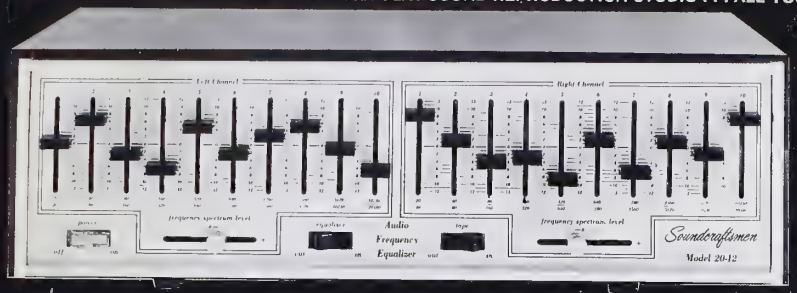
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Instructional Test Record

for use with the

Soundcraftsmen Audio Frequency Equalizer

NOW, IN A FEW MINUTES, YOU CAN TRANSFORM THE ACOUSTICAL PEAKS AND VALLEYS OF YOUR LISTENING AREA INTO AN ACOUSTICALLY FLAT SOUND REPRODUCTION STUDIO . . . ALL YOU NEED ARE THESE FOUR ELEMENTS:



- A GOOD STEREO COMPONENT SYSTEM . . .
- SOUNDCRAFTSMEN'S INSTRUCTIONAL TEST RECORD . . .
- SOUNDCRAFTSMEN'S AUDIO FREQUENCY EQUALIZER . . .
- YOUR OWN EARS.

INTRODUCTION:

The Soundcraftsmen 20-12 Audio Frequency Equalizer (connected to your stereo system), this recording, and your ears are all you need to achieve perfectly balanced audio reproduction in your listening environment. There are 3 methods that can be used to accomplish this, as explained below:

METHOD 1. "SIMPLIFIED" EQUALIZATION

This is the easiest and fastest method of equalizing your listening environment. As the record is playing, you will hear sequences of 30-second bands of "pink noise" that have been specially prepared to enable you to quickly and easily detect the peaks and valleys in frequency response levels in your listening environment, and then just as quickly and easily to neutralize each irregularity. Just follow the simple vocal instructions, step by step, as the announcer directs where to set each of the switches and controls prior to starting the actual balancing procedure.

Equalization is accomplished by listening to a compensated reference-tone through one speaker and simultaneously comparing it with a test-tone on the other speaker. It is then a simple matter to move the announced octave-band control up and down, until you have adjusted the test-tone volume so that it sounds, to you, to be at the same volume level as the compensated reference-tone. You will notice substantial differences in the reference-tone volume level of each octave, which is a result of compensating these reference-tones in accordance with the Fletcher-Munson curves on human hearing. After you have adjusted all twenty octave-bands, and have adjusted the Frequency Spectrum Level Controls so that the volume is the same with Equalizer "in" or "out," you will have equalized **your** system to **your** room, and to **your** ears, to an approximate ±2 db per octave, with an actual balancing time of only eight minutes for each channel!

METHOD 2.
A."MORE-ACCURATE" EQUALIZATION

This method is essentially similar to Method 1, except that in order to achieve a more linear response curve, you may wish to physically move the location of the speaker system supplying the reference-tones so that it is side-by-side, or on top of, the speaker system supplying the test-tones. For Left channel equalization, you would move the Right channel speaker system, and vice versa. In this way, the loudness differences are easier to detect, and compensation will be more exact. It might also prove helpful to use an assistant, if the location of the Equalizer controls are distant from the speaker systems undergoing equalization. After the Left channel has been equalized, it will be necessary to re-position the Right channel speaker system in its original location, and move the Left channel speaker system to be side-by-side, or on top of, the Right channel speaker system

It may be impractical to move your speaker systems. If so, one of your remote speakers, or any relatively inexpensive speaker can be used for the 1KHz reference tone, since it need only reproduce that one frequency. Simply disconnect the speaker system supplying the reference-tones, and connect the auxiliary speaker system in its place. The auxiliary speaker system can then be moved to the correct location in close proximity to the speaker system you are equalizing.

B. "MOST-ACCURATE" EQUALIZATION

Although simultaneous tone level matching is relatively simple and relatively accurate, you may prefer to equalize by using alternating tones; that is, to hear test-tones through one speaker, and reference-tones through the other speaker, alternately. This requires different cable connections, and it is most important that each step be followed carefully, in sequence.

1. **Disconnect** any cables that are now plugged into the "Input from Tape Recorder" jacks on the Equalizer.
2. For Left channel equalization, take the cable out of the Right channel "Input from **Amp/Receiver"** jack and plug it **into** the Right channel "Input from **Tape Recorder"** jack.
3. Start the record and follow the instructions, but you must **also** use the Equalizer "Tape In and Out" rocker switch to alternate the test and reference tones as you are equalizing.
4. After equalizing the Left channel, stop the record, and mark the control settings on your Computone-Chart. Then re-set all octave-band controls and the Frequency Spectrum Level to zero.
5. For Right channel equalization, **re**connect the Right channel cable into the "Input from Amp/Receiver" jack, **dis**connect the Left channel cable from the "Input from Amp/Receiver" and plug it into the "Input from Tape Recorder" Left channel jack. Re-start the record, and proceed with the Right channel equalization, using the "Tape in-out" rocker switch on the Equalizer to alternate the test and reference tones.
6. Mark the Right channel settings on your Computone Chart, then re-set the Left channel according to your previously recorded Computone Chart.
7. Re-connect the cables to the equalizer for normal operation, as explained in the instruction manual.
8. Equalization is now complete.

METHOD 3. "PROFESSIONAL" EQUALIZATION

Method 3 is the most accurate, but also is the most time consuming and costly. It is basically only for the extremely critical listener with access to expensive sound pressure level measuring equipment. Since all of the test-tones for each channel are recorded at exactly the same volume level, simply **turn off** the speaker system supplying the reference-tones. Use a sound pressure level meter and calibrated microphone in conjunction with the test-tones, and adjust the Octave Band Controls while watching the meter to achieve a precisely linear room frequency response curve, octave-by-octave, to ±2db or better.

CAUTION:

Octave-band #10 is centered around 15,000 Hertz. You may find that the Equalizer has no apparent effect on this frequency. Loss of hearing at higher frequencies is both normal and common as one ages, and this is also the area where most hearing defects originate. If you are unable to hear this 15,000 Hertz tone, we suggest that octave-band #10 be set at zero, to avoid the possibility of tweeter damage due to excessive high frequency boost. It is also possible that the recorded test-tones for Octave Band 10 will suffer a rapid decline in output level due to the extreme groove-erosion that can occur during playback with certain types of styli, and particularly if tone arm tracking pressure is excessive.

TECHNICAL DATA:

The test-tones and reference-tones on this record are bands of 1/3 octave "pink noise" to negate the possibility of standing waves causing erroneous response levels. All test-tones are recorded at a constant level, while the reference-tone levels have been scientifically compensated according to the "Fletcher-Munson" curve. Therefore, the 1,000 Hz **reference-tone** changes in level according to the frequency being tested.

The equipment used by Soundcraftsmen in the design, development, testing and production of the master for this recording is:

General Radio Sound and Vibration Analyzer Model 1564-A

General Radio Random Noise Generator Model 1382

Hewlett-Packard Wave Analyzer Model 302-A

Hewlett-Packard Sound Pressure Meter Model 8058A

Hewlett-Packard Variable Phase Function Generator Model 203A

Hewlett-Packard Wide Range Oscillator Model 200CD

Tektronix Oscilloscope Model 502A

The importance of laboratory instrument capability in evaluating and analyzing discrete bands of frequencies cannot be too strongly emphasized. Ordinary lab equipment, such as a Harmonic Distortion Meter, may give an erroneous reading, since it is not capable of measurement nor analysis of each harmonic, which is an essential ingredient in evaluating Total Harmonic Distortion.

Soundcraftsmen

1721 NEWPORT CIRCLE SANTA ANA/CALIF 92705



Lado A

YO NO PUEDO PERDONARTE
(Ruben Stefano)
Contestación a 'Que perdone tu señora'

MUCHO, MUCHO
(Concha Valdez Miranda)

LA LECCION
(Ruben Stefano)

MI MANERA DE AMAR
(Nelson Ned)

MI JEFE
(Ruben Stefano)

Lado B

SELECCION DE TEMAS ITALIANOS
AMOR PERDONAME (Amore Escusame)
MAS ALLA (Al Dila)
COMO ANTES (Come Prima)
VOLARE

SELECCION DE TEMAS MEJICANOS
ENTREGA TOTAL (Abelardo Pulido)
ESCANDALO (R. Fuentes-R. Cardenas)
ADELANTE (M. de Jesus)
PA' TODO EL AÑO (Jose Gimenez)
LA MEDIA VUELTA (J. Antonio Gimenez)

Arreglos y Musica– RUBEN STEFANO
Productor– DARIO GONZALEZ
℗ © 1980 RIO PIEDRAS RECORDS

AA-1399 / STEREO



THE WOMAN

by

Grace Markay

STEREO

PRODUCED BY GRACE MARKAY AND RICHIE ROME

"THE LORD IS WITH YOU" - Luke 1:28
FIVE OF THE MOST PROFOUND WORDS IN ALL OF SCRIPTURE.
FIVE WORDS ORDAINED BY GOD THE FATHER HIMSELF.
FIVE WORDS THAT CHANGED THE COMPLEXION OF THE UNIVERSE FOR ALL TIME.
FIVE WORDS SPOKEN THROUGH AN ANGEL TO "THE WOMAN."

"THE LORD IS WITH YOU."
THE WOMAN SAID "YES" AND THE LONG AWAITED SAVIOR WAS CONCEIVED.
THE WOMAN SAID "YES"AND THE NEW TESTAMENT WAS BORN.
THE WOMAN SAID "YES" AND CENTURIES OF OLD TESTAMENT PROPHECIES WERE FULFILLED.
THE WOMAN SAID "YES" AND HER SEED BROUGHT US VICTORY OVER THE SERPENT.
THE WOMAN SAID "YES"AND DIGNITY WAS RESTORED TO ALL WOMEN AND TO ALL HUMANITY.
THE WOMAN . . . MARY OF NAZARETH
MOTHER OF CHRIST, MOTHER OF THE MESSIAH, MOTHER OF GOD.

WALK WITH US THROUGH THESE SCRIPTURAL MOMENTS IN SONG.
YOU'LL FIND YOURSELF PONDERING IN YOUR OWN HEARTS SO MANY OF THE MOMENTS
THAT MARY PONDERED IN HERS. MANY OF YOUR OWN EXPERIENCES AND
THOSE OF YOUR LOVED ONES WILL UNFOLD AS YOU RELATE TO THE JOYS,
THE SORROWS, THE TRIALS, THE UNCERTAINTY, THE TRUST, THE LOVE OF . . . "THE WOMAN."
BE AT PEACE AS YOU LISTEN,
"THE LORD IS WITH YOU."

SIDE 1

1. *Woman (4:16)*
2. *Prayer (2:40)*
   The Woman You Have Called Me To Be (3:35)
3. *Prayer (2:41)*
   Is This Anyway For A King To Be Born (4:41)

SIDE 2

1. *Prayer (2:28)*
   Where Did You Go (3:59)
2. *Woman, My Hour Has Not Come (2:07)*
3. *Walk By Me Jesus (4:03)*
4. *Prayer (3:03)*
   And She Was There (4:42)

MUSIC AND LYRICS BY GRACE MARKAY
ARRANGED AND CONDUCTED BY RICHIE ROME

Engineer: Jerry Williamson
Recorded at: Alpha International Recording
Phila., Pa.
Mastered at: Frankford/Wayne
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Bass: Vince Fay
Drums: Larry Atrola
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Philadelphia, Pa. 19147



THE WOMAN

And She Was There

There at the Incarnation
there at the Presentation
here at the foot of the Cross
She gazed upon -- Her Son,
Her Son, Her Son

And She was there · young and fair, the Spirit's Bride, a child of faith · the Word went forth, the time was near · the Christ to bear · and she was there · There inside the Temple gate a just man spoke · A sword shall pierce, your very soul · She wasn't spared · and she was there
And she was there · aching for her precious child · She saw Him mocked · She watched Him fall, She heard the nails and watched Him die · and she was there
Would I be there · Would I have the courage to look at Him · Or run away as others did · His close friends did · But she was there
There at the foot of the Cross ·
She gazed upon - Her Son, Her Son
Her Son

Something's Still to Come...

Alla Pugacheva



Министерство культуры СССР
Всесоюзная фирма грампластинок
МЕЛОДИЯ

СТЕРЕО С 60—14935-6

Alla Pugachova
Алла Пугачёва



То ли еще будет

1 сторона

УЛЕТАЙ, ТУЧА (4.58)
музыка и слова В. Резникова

ДА (3.25)

ЧТО БЫЛО ОДНАЖДЫ (3.38)

ТЫ НЕ СТАЛ СУДЬБОЙ (4.57)

ЭТОТ МИР (1.43)
А. Зацепин — Л. Дербенев

2 сторона

СКАЖИ МНЕ ЧТО-НИБУДЬ (3.50)
М. Минков — Р. Рождественский

ЭТИ ЛЕТНИЕ ДОЖДИ (4.10)
М. Минков — С. Кирсанов

ТЫ ВОЗЬМИ МЕНЯ С СОБОЙ (2.49)

ПЕСЕНКА ПЕРВОКЛАССНИКА (2.30)
Э. Ханок — И. Резник

Something's Still to Come

Side 1

FLY AWAY, CLOUD (4.58)
music and words by V. Reznikov

YES (3.25)

SOMETHING HAPPENED ONE DAY (3.38)

YOU DIDN'T BECOME MY FATE (4.57)

THIS WORLD (1.43)
A. Zatsepin — L. Derbenev

Side 2

TELL ME SOMETHING (3.50)
M. Minkov — R. Rozhdestvensky

SUMMER RAINS (4.10)
M. Minkov — S. Kirsanov

TAKE ME WITH YOU (2.49)

SONG OF A FIRST-FORM BOY (2.30)
E. Khanok — I. Reznik

Группа „Ритм". Ансамбль „Аракс"
"Rhythm" Group. "Araks" Ensemble

Редактор В. Рыжиков. Художники: А. Сальников, Ю. Аксенов
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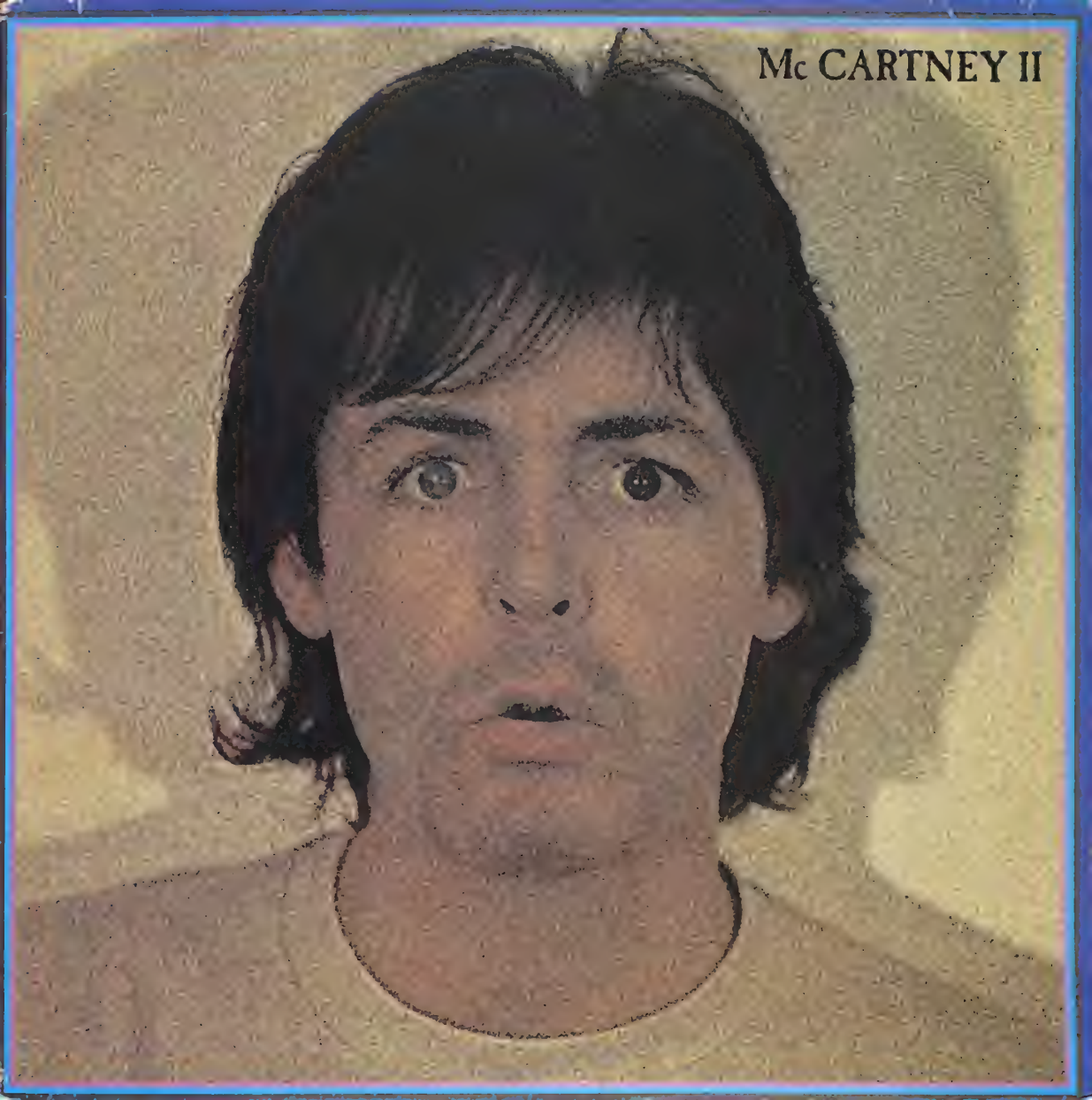
3-50

СТЕРЕО С 60—14935-6 ● ТО ЛИ ЕЩЕ БУДЕТ. ПОЕТ АЛЛА ПУГАЧЕВА

WRECKX-N-Effect

RUMP SHAKER




Mc CARTNEY II



SIDE ONE

COMING UP
TEMPORARY SECRETARY
ON THE WAY
WATERFALLS
NOBODY KNOWS

SIDE TWO

FRONT PARLOUR
SUMMER'S DAY SONG
FROZEN JAP
BOGEY MUSIC
DARKROOM
ONE OF THESE DAYS

Instruments and Voices by Paul McCartney
Produced, Engineered and Composed by Paul McCartney

All compositions published and administered by MPL Communications Inc.

Photographs by Linda McCartney

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0 7464-36511-1

COMING UP *McCartney* 3.49

You want a love to last forever
One that will never fade away
I want to help you with your problem
Stick around, I say

Coming up, coming up, yeah
Coming up like a flower
Coming up, I say

You want a friend you can rely on
One who will never fade away
And if you're searching for an answer
Stick around, I say

It's coming up, it's coming up
It's coming up like a flower
It's coming up, yeah

You want some peace and understanding
So everybody can be free
I know that we can get together
We can make it, stick with me

It's coming up, it's coming up
It's coming up like a flower
It's coming up for you and me

Coming up, coming up
It's coming up, it's coming up, I say
It's coming up like a flower
It's coming up
I feel it in my bones

You want a better kind of future
One that everyone can share
You're not alone, we all could use it
Stick around we're nearly there

It's coming up, it's coming up everywhere
It's coming up like a flower
It's coming up for all to share
It's coming up, yeah
It's coming up anyway
It's coming up like a flower
Coming up

TEMPORARY SECRETARY *McCartney* 3.13

Mister Marks can you find for me
Someone strong and sweet fitting on my knee
She can keep her job if she gets it wrong
Ah, but Mister Marks I won't need her long
All I need is help for a little while
We can take dictation and learn to smile
And a temporary secretary is what I need for to do the job

I need a
Temporary secretary, temporary secretaire
Temporary secretary, temporary secretary

Mister Marks could you send her quick
'Cause my regular has been getting sick

I need a
Temporary secretary, temporary secretary

Mister Marks I can pay her well
If she comes along and can stay a spell
I will promise now that I'll treat her right
And will rarely keep her 'til late at night

I need a..

She can be a belly dancer
I don't need a true romancer
She can be a diplomat
But I don't need a girl like that
She can be a neurosurgeon
If she's doin' nothin' urgent
What I need's a temporary, temporary secretary
I need a, I need a
Temporary secretary, temporary secretary
Temporary secretary, temporary secretary
Temporary secretary, temporary secretaire

Now Mister Marks when I send her back
Will you please make sure she stays on the right track

SPOKEN.
Well, I know how hard it is for young girls these days in the face of everything to stay on the right track

What I need's a temporary, temporary secretary
Temporary secretary
I need a
Temporary secretaire, temporary secretary,
Temporary secretary
I need a
Temporary secretary, temporary secretary,
Temporary secretary

ON THE WAY *McCartney* 3.36

Well you know I'll always love you
But it would have been a lie
If I said that I could please you
Every moment that I try

Wouldn't want to see you crying
So I hope you don't mind
The things I say
On the way

Well we've been travelling for a long time
And we finally finished here
Though I said some things to hurt you
Well it was only out of fear

Wouldn't want to see you crying
So I hope you don't mind
The things I say
On the way

Well you know I'll always love you
Everything will be alright
If I know you don't mind
The things I say
On the way

Well you know I'll always love you
Everything will be ok
If I know you don't mind
The things I say
On the way

WATERFALLS *McCartney* 4.41

Don't go jumping waterfalls
Please keep to the lake
People who jump waterfalls
Sometimes can make mistakes

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

And I need love, yeah I need love
Like a castle needs a tower
Like a garden needs a flower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go chasing polar bears
In the great unknown
Some big friendly polar bear
Might want to take you home

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't run after motor cars
Please stay on the side
Someone's glossy motor car
Might take you for a ride

And I need love, yeah I need love
Like a castle needs a tower
Like a garden needs a flower
Yeah I need love, said I need love
Like a raindrop needs a shower
Like a second needs an hour
Every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go jumping waterfalls
Please keep to the lake

NOBODY KNOWS *McCartney* 2.51

Which one of you can tell me
What it is I'm looking at
Anyone who can
Has got to be a crazy cat
'Cause I believe that
That nobody knows, no nobody knows
Yeah, nobody knows, no
Lord I cannot tell you
Well that's the way I like it
Yeah now, nobody knows

Nobody knows
Oh, nobody knows
Well Lord you know that nobody knows
Samson and Delilah would have made a crazy pair
If that silly woman hadn't shaven off his hair
I believe that nobody knows, no nobody knows
But that's the way I like it
Yeah now, nobody knows
That's the way I like it, nobody knows

I may go hungry, maybe next week
Well if I do then I'll still find something to eat
And you know, nobody knows, no nobody knows
Well, that's the way I like it, baby, nobody knows

And that includes you, honey (nobody knows)
I'll pay your rent
I'll do you right (nobody knows)
Most every night
But still there's nobody knows
No now, nobody knows
And that's the way I like to keep it
Just so nobody knows

FRONT PARLOUR *McCartney* 3.30
Instrumental

SUMMER'S DAY SONG *McCartney* 3.25

Someone's sleeping
Through a bad dream
Tomorrow it will be over
For the world will soon be waking
To a summer's day

FROZEN JAP *McCartney* 3.38
Instrumental

BOGEY MUSIC *McCartney* 3.27

Bogey Music *was inspired by Raymond Briggs' book* 'Fungus the Bogeyman' *published by Hamish Hamilton, London in 1977. Bogey men live deep beneath the earth. Their lifestyle is almost opposite to that of the people on the surface, who they call 'dry cleaners.' Bogy men hate music and prefer wet, slimy clothes to warm and clean ones, but the younger generation rebel and develop a taste for rock and roll and cleanliness.*
Bogey Music *is the first record made by 'dry cleaners' for the expanding Bogey market.*

Everybody bogey
Dig that bogey beat
Man that bogey rhythm
Smells so clean and sweet
Everybody bogey
Bogey on to the street
Without bogey music
Life is incomplete
Without bogey music
Life is incomplete

Everybody bogey
Dig that bogey beat

If you little bogeys
Want to sing along
Clean your bogey act up
And learn the bogey song
Without bogey music
Life is incomplete
Without bogey music
Life is incomplete

Bogey music, bogey music
Bogey music, bogey music
All right, here we are now
Tonight in bogey land

Bogey music, bogey music
Well, when the younger bogeys
Hear that bogey sound
Every little bogey
Got to bogey down
Bogey man bogey
Bogey man bogey
Bogey man bogey on down
Bogey music, bogey music, bogey music
Bogey music, bogey music, bogey music
Bogey music
Bogey man bogey on down
Bogey music

All you little bogeys
I want you to sing along
Clean your bogey act up
And learn the bogey song
Without bogey music
Life is incomplete
You know, it is... suckers
Bogey music, bogey music
Bogey music, bogey music

DARKROOM *McCartney* 2.18

Got a place we can go
Lights are low
Let me show you to my darkroom

Come a come along with me to my darkroom
Come a come along with me to my darkroom

Come a come along with me to my darkroom
Come a come along with me to my darkroom

Come a come a come a come a come a
Come a come a come a come a come a

Got a place we can go
Lighting low
Let me show you to my darkroom

Got a place
Come a come along with me to my darkroom
We can go
Got a place we can go
Lighting low
Let me show you to my darkroom
Come a come along with me to my darkroom

ONE OF THESE DAYS *McCartney* 3.35

One of these days
When my feet are on the ground
I'm gonna look around and see

See what's right, see what's there
And breathe fresh air, ever after

One of these days
When a job just takes too long
I'm gonna sing my song and see

See what's right, see what's there
And breathe fresh air, ever after

It's there, it's round
It's to be found
By you, by me
It's all we ever wanted to be

One of these days
When we both are at our ease
When you've got time to please yourself

See what's right and see what's there
And breathe fresh air, ever after

It's there, it's round
It's to be found
By you, by me
It's all we ever wanted to see

One of these days
When my feet are on the ground
I'm gonna look around and see

See what's right and see what's there
And breathe fresh air, ever after
Breathe fresh air, ever after

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Mc CARTNEY II

This album was recorded at home.
The microphones were plugged directly into the back of a
Studer 16 track tape machine, bypassing the recording console.
Technical assistance provided by Eddie Klein
Cutting by Malcolm Davies
Additional vocals: Linda



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LA MADELEINE **(Traditional)**
LA MADELEINE

Canticle collected by Achille Millien and J.G. Pénavaire at La Celle sur Nièvre from M. Labbé (born in 1820) and published in *"Chants et Chansons du Nivernais"* **in 1906.**

Canticque recueilli par Achille Millien et J.G. Pénavaire à la Celle sur Nièvre auprès de M. Labbé, né en 1820. Publié dans *"Chants et Chansons du Nivernais"* en 1906

Sur le tombeau la Madeleine
Elle ne fait nen que de pleurer
Les anges qui la regardaient
"Ne pleure pas la Madeleine"
Les anges qui la consolaient
"Il est plus beau que le soleil"

- bis -

On the tomb, Madeleine
She did nothing but cry
The angels who watched her:
"Do not cry Madeleine"
The angels who consoled her:
"He is more beautiful than the sun"

BORJON — SUSATO **(Traditional)**

The three first *"Branles de Village"* **(Village dances) are extracted from the** *"Traité de la Musette"* **of Borjon de Scellery, 1672.**

"Warum" **is a round published by Susato in the XVI century.**

The *"Branle de Village* **that follows was edited by Ballard, and one can find the last** *"Gavotte"* **both in the** *"Orchésographie"* **of Tholnot Arbeau, 1558, and in the** *"Terpsichore"* **of Michael Praetorius under the title of** *"Branle de la Reine"*, **1612.**

Les trois premiers *"Branle de Village"* sont extraits du *"Traité de la Musette"* de Borjon de Scellery, 1672.

Le *"Branle de Village"* qui suit fut édité par Ballard, et enfin la *"Gavotte"* finale se trouve á la fois dans *l'Orchésographie"* de Thoinot Arbeau, 1588, et dans le *"Terpsichore"* de Michael Praetorius sous le titre *'Branle de la Reine"*, 1612

BE IA LONGTEMPS JOENESSA! **(Traditional)**
IT'S BEEN SO LONG, YOUTH!

Song from Béarn, Pyrénées, noted by the poet Jan de Priat in the XVIII century and found again in the Aspe valley, Béarn, by the singer Jean Jacques Lacoste.

Chant béarnais noté par le poète Jan de Priat au XVIII[ème] siècle et retrouvé en vallée d'Aspe, Béarn, par le chanteur Jean Jacques Lacoste

Bé ia longtemps, joenessa — **It's been so long, youth** — Comme il y a longtemps, jeunesse
Que non s'ia hèit cançons! — **One hasn't made songs!** — Que l'on na pas fait de chansons!
Non ia que gran tristessa — **There's only sadness** — Il n'y a que tristesse
E gran desolaçion — **And great desolation.** — Et grande désolation
Eth printemps qu'èi fort lègre — **The spring that is so lively** — Le printemps qui est fort allègre
Io non poish empecha'm — **Can't hinder me** — Ne pourra m'empêcher
Maugrat ma gran tristessa — **In spite of my great sadness** — Malgré ma grande tristesse
Jo tornen cantar — **To have the desire to sing again.** — D'avoir envie à nouveau de chanter

Las flors e los partèrras — **The flowers and the flowerbeds** — Les fleurs et les parterres
Que's hèn espiar de près — **One watches them closely** — On les regarde de près
Tamben las immortèlas — **Like the edelweiss** — Comme les edelweiss
Vnuletas e violers — **Violets and gillyflowers** — Violettes et giroflées
Las tres que representan — **The three they show us** — A trois, elles nous montrent
Las quates de colors — **Four beautiful colors** — Quatre belles couleurs
Com hèn las joenas filhas — **Like young girls** — Comme le font les jeunes filles
Quan son dab lors amors — **With their lovers.** — Avec leurs amoureux

Non ia vita au monde — **There's no life in the world** — Il n'y a de vie au monde
Com la deus auserons — **Like that of the birds** — Comme celle des oiseaux
Cantan la matinada — **They sing in the morning** — Ils chantent la matinée
Quouques ers tots nauets — **A few tunes fresh and new** — Quelques airs tous nouveaux
Se'n van de branca en branca — **And go from branch to branch** — Et vont de branche en branche
Dab lurs ers tans gaujos — **With their songs so joyful** — Avec leurs chants si joyeux
Bé diseren entener — **That one would believe he hears** — Que l'on croirait entendre
La votz deus anjolons — **The voices of little angels.** — La voix de petits anges

UNE NUIT DE PREMIER MAI **(Traditional)**
ONE NIGHT THE FIRST OF MAY

Singing the "May" is a tradition still carried out in certain regions of France. The eve of the First of May, young people go walking through the countryside singing "quest" songs for eggs.

"One Night the First of May" **are a few traditional quest songs.** *"Dom'ei lo Prumier de Mai"* **and** *"Brava Gent de la Maion"* **are taken from the collection of songs from Périgord by Casse et Chaminade; the final** "sautière" **(dance) was taught us by Thierry Boisvert.**

Chanter le Mai" est une tradition encore bien vivante dans certaines régions de France. La nuit du premier mai, les jeunes gens marchent de maison en maison tout en chantant pour se faire donner des oeufs

Plusieurs chants de quête, *"Dom'ei lo prumier de mai"* et *"Brava gent de la maion"* sont tirés du recueil de Chants du Périgord de Casse et Chaminade. La sautière finale nous a été apprise par Thierry Boisvert

Dom'ei lo prumier de mai — **Tomorrow is the first of May** — Demain c'est le premier mai,
Mironflà, miraluirà, cadun vai veire sua — **Everyone is going to see his girlfriend.** — Chaqu'un va voir son amie

E me'n frai tamben leu paure — **I'm going to find one myself,** — Je m'en trouverai une moi aussi,
Mironflà que leu non n'ai pas una — **poor me,** — pauvre
Because I don't have one. — Parceque je n'en ai pas

E dabans que sià tres jorns — **And before three days are finished,** — Et avant que trois jours ne soient écoulés,
benlèu n'aurai qualqu'una — **Perhaps I shall have one.** — Peut-être en aurai-je une

Me'n anguèri al "bois joli", — **I went into the pretty wood,**
, Culhir lo mai per una — **To gather the "May" for her (*)**

E tot en lo li copant, — **And while I cut it for her,**
, lo pifre ne jogava — **The fife played.**

E tot en lo li portant, — **And while I carried it to her,**
, la chabretta n'anava — **The bagpipe sounded.**

E tot en lo li plantant, — **And while I planted it for her,**
, lo tambor ne frapava — **The drum rolled.**

E tot en lo li contant, — **And all during the singing to her,**
, la viola violonova — **The hurdy-gurdy hurdy-gurdied.**

Je suis allé au bois joli
Cueillir le mai pour elle

Et pendant que je le lui coupais,
Le fifre jouait

Et pendant que je le lui portais,
La chabrette sonnait

Et pendant que je le lui plantais,
Le tambour roulait

Et tout en le lui chantant,
Le vielle "viellait"

(*) the May is a traditional tree for lovers

BRAVA GENT DE LA MAION
GOOD PEOPLE OF THE HOUSE

Brava gent de la maion — **Good people of the house**
Se durmètz, revilhatz-vos! — **If you sleep wake yourselves!**
Aquí lo brave mes de mai, — **This is the merry month of May**
Que vos saluda (bis) — **That salutes you**
Aquí lo brave mes de mai — **This is ..**
Que vos saluda se a Diu plat — **That salutes you if God so wishes.**

Avisatz al panieron — **Look in your baskets**
Se ia quatr'ios, donatz-ne'n dos, — **If there are four eggs, give us two,**
Per un io, ni mai per dos, — **One egg or even two,**
'Quò pas la roina (bis) — **Is not your ruin**
Per un io, ni mai per dos, — **One egg or even two**
'Quò pas la roina d'una maion — **Will not ruin a home.**

Fasètz viste e vistament. — **Do it quickly and rapidly,**
Que l'alba lèva en mèma temps, — **Because the dawn is approaching,**
Fasètz viste se devètz far — **Do it quickly if you have things to do**
En dacòm mai (bis) — **Elsewhere...**
Fasètz viste se devètz far, — **Do it quickly ...**
En dacòm mai nos cal anar! — **We have to go other places.**

Se non volètz donar deus iòus, — **If you don't want to give us eggs,**
Jòga lo pifre companhon, — **Play the fife, my friend,**
Aicí, còpsec, l'anam plantar — **We are now going to plant here**
Nòstre romanin (bis) — **Our rosemary**
Aicí, còpsec, l'anam plantar — **Here, right away, we are going to plant**
Lo romanin qu'avèm portat — **The rosemary we've brought with us.**

Se non volètz pas donar d'iòus (bis) — **If you don't want to give us eggs**
Achetatz tan de diablabrèrs — **Buy as much mischief**
Coma de fuèlhas! (bis) — **As there are leaves**
Achetatz tan de diablabrèrs — **Buy as much mischief**
Coma de fuèlhas per la "froèst" — **As there are leaves in the forest.**

Braves gens de la maison
Si vous dormez, réveillez-vous!
Voici le gentil mois de mai
Qui vous salue
Voici le gentil mois de mai
Qui vous salue s'il plait à Dieu

Regardez sur le panier
S'il y a quatre oeufs, donnez-en deux,
Pour un oeuf et même pour deux,
Ce n'est pas la ruine
Pour un oeuf et même pour deux,
Ce n'est pas la ruine d'une maison

Faites vite et rapidement,
Car l'aube se lève en même temps,
Faites vite si vous avez à faire,
Ailleurs
Faites vite si vous avez à faire,
Il nous faut aller ailleurs

Si vous ne voulez pas donner d'oeufs,
Joue du fifre compagnon,
Nous allons planter ici, tout de suite,
Notre romarin
Ici, tout de suite nous allons planter
Le romarin que nous avons porté

Si vous ne voulez pas donner d'oeufs
Achetez autant de diableries
Qu'il y a de feuilles
Dans la forêt.

LO CEU N'A CREAT **(Traditional)**
HEAVEN HAS CREATED

Sung "branle" from the Ossau valley in the Pyrénées, learned from Michel Sacaz of Laruns. The "branle" is a traditional french dance very popular from the middle ages to the XVII century.

Branle chanté de la vallée d'Ossau, Pyrénées, transmis par Michel Sacaze de Laruns.

Lo ceu n'a creat	**Heaven has created**	Le ciel a créé
Ton volatge pastora	**So inconsistant a sheperdess**	Si volage pastourelle
Non at pòt denegar	**That it can't deny it.**	Qu'il ne peut le nier.
Jo at vu suu toiar	**I saw in the prairie inundated by broom**	Je vis dans la prairie inondée de genêts
Terci qu'èra tot solet,	**Terci who was all alone,**	Terci qui était tout seul,
Aclepat dens lo bosquet,	**Curled up in the little wood,**	Recroquevillé dans le petit bois,
E tu, prauba traidoreta,	**And you, small traitress,**	Et toi, petite traîtresse,
Que't segós près d'eth!	**Who came to set yourself next to him.**	Qui vint t'asseoir près de lui.
Passèi ta'u sarrat	**I was passing by the edge of the wood**	Je passai á la lisière du bois
entâ-u ras de la coma,	**Skirting the embankment,**	Au ras de la combe,
Dmn tot abaishat	**Crouched,**	Courbé
Per véder l'esbat	**To see what was happening.**	Pour voir ce qui se passait
Ah! mon Diu, qum m'escosó	**Oh! my God, how it burned me**	Ah! mon Dieu, comme cela me brula
Quan hasès com lo pijon,	**When you were making like the pigeon,**	Quand tu faisais comme le pigeon,
O si vós, com la paloma	**Or rather like the ring dove**	Ou plutôt comme la palombe
Dab son parelhon	**With her mate.**	Avec son compagnon.
En ve separant	**When you separated yourselves**	Lorsque vous vous êtes séparés,
Lo ton tint com la rosa	**Your complexion like that of the rose**	Ton teint comme celui de la rose,
Hèit com un diamond,	**Like a diamond,**	Fait comme un diamant,
Qu'èra autan brilhant	**Was just as brilliant.**	Etait aussi brillant.
Jo'm lheuei, lo cór clavat	**I rose, my heart bruised,**	Je me relevais le coeur meurtri,
Jo que t'at disi en vertat,	**I tell you this in all honesty,**	Je te le dis en vérité,
Que'm demorèi, bèra pausa	**I stayed there a long while,**	Je restai là un long moment
Com un desenc ::	**Like someone who had lost his reason.**	Comme quelqu'un ayant perdu la raison
Mès, bon sòrt, "elas	**But by chance, alas,**	Mais par chance, hélas,
Jo vi a Caterina	**I saw Caterina**	Je vis Catherine
Qu'au doblèi lo pas	**I accelerated my pace**	J'accélèrai le pas,
Mèrci que'm hè cas	**I am not indifferent to her;**	Je ne lui suis pas indifférent.
La doçor de sos oelhons	**The softness of her eyes**	La douceur de ses yeux
Qu'a calmat las mias dolors	**Calmed my suffering.**	A calmé mes souffrances,
Lo son pair que la'm destina,	**Her father promised her to me**	Son père me la destine
Jo e'n soi hèra urós	**For that I am very happy.**	Et j'en suis très heureux.
Que m'an rapportat	**Someone told me**	On m'a rapporté
Que t'èras chegrinada	**That you were grieving**	Que tu avais du chagrin
Plan t'ac t'as cercat	**But it's your fault**	C'est par ta faute
Si'm sòi retirat	**That I was drew from you.**	Que je me suis retiré
Que m'atendès tot matin,	**You were waiting for me every morning,**	Tu m'attendais chaque matin,
Credès de'm véder sortir	**Believing you could catch me leaving.**	Tu croyais me voir sortir,
Òi non, cèrtas que't trompavas	**But you were mistaken**	Tu te trompais
Qu'èn dab Catin	**I was with Cati.**	J'étais avec Cati

DEUX NUITS AU PALAIS IDEAL Eric Montbel
TWO NIGHTS IN THE IDEAL PALACE

"From a dream I pulled the Queen of the World": Ferdinand Cheval called the "Facteur" (Postman). Inspired by a bizarre and beautiful palace the "Facteur Cheval" built between 1879 and 1913 in Hauterives, Drôme, France. The crickets and birds were recorded live by Bernard Chaput and Caroline Koch.

"D'un songe j'ai tiré la Reine du Monde", Ferdinand Cheval, dit "le Facteur". Inspiré par un palais merveilleux et étrange que le "Facteur Cheval" construisit entre 1879 et 1913 à Hauterives, Drôme.

NOELS DE LIMOGES **(Traditional)**
CHRISTMASSES OF LIMOGES

The first instrumental *"Anem Anem totas filhetas"* **was taken from an anthology by Casse and Chaminade.** *"Un Jove Pastre"* **is part of the repertoire of the piper Louis Jarraud. The final piece is played on the chimes of Notre Dame de la Platée at Castres, Tarn, by Jean Pierre Carmes.**

Le premier instrumental *"Anem Anem totas filhetas"* est issu du receuil de Casse et Chaminade. *"Un Jove Pastre"* fait partie du répertoire du chabretaire Louis Jarraud. Le Noël final est joué sur le carillon de Notre Dame de la Platée à Castres, Tarn, par Jean Pierre Carmes

Un Jove Pastre somelhava		**A young shepherd slept**	Un jeun berger sommeillait
Dins sa cabana tot solet		**In his cabin all alone**	Dans sa cabane tout seul
Mentre que somelhava		**While he slept**	Pendant qu'il sommeillait
Ausit un angelet		**He heard a little angel,**	Il entendit un angelot,
Aquel angelet disiava	- bis	**This little angel said:**	Cet angelot disait
"Pastor revelha te!"		**"Shepherd, wake up!"**	"Berger, réveille-toi!"
Ah! quò es aquò qu'auve dins l'aire		**Oh! what's that I hear in the air**	Ah! Qu'est-ce-que j'entends dans l'air
Lo cial es tot illuminat		**The sky is all illuminated.**	Le ciel est tout illuminé
Ah! lo brave chantaire!		**Ah! the beautiful singer!**	Ah! le beau chanteur!
Ah! la brave clartat!		**Ah! the beautiful splendor!**	Ah! la belle clarté!
N'èi jamai poqut pecaire	- bis	**I have never heard**	Je n'ai jamais pu, "pécaïre"
a ben ausir chantar		**Such a beautiful singing**	Entendre aussi bien chanter
Mianas pas de ta tropelada		**Don't leave your flock**	Ne t'éloigne pas de ton troupeau
Nadalet zo gardarà tot		**Nadalet (Christmas) will keep them well for you.**	Nadalet te le gardera bien
Es mièja nuèch passada		**It's past midnight,**	Il est minuit passé
N'aige de paur del lop		**Don't worry about the wolf,**	N'aie pas peur du loup,
Io farèi ta virada	- bis	**I'll take your place**	Je prendrai ta place
Lèissa aquí tos motons		**Leave your sheep here.**	Laisse lá tes moutons

ANGELS Eric Montbel
ANGELS

Sweet melody composed between Los Angeles and San Fransisco with a strong californian influence.

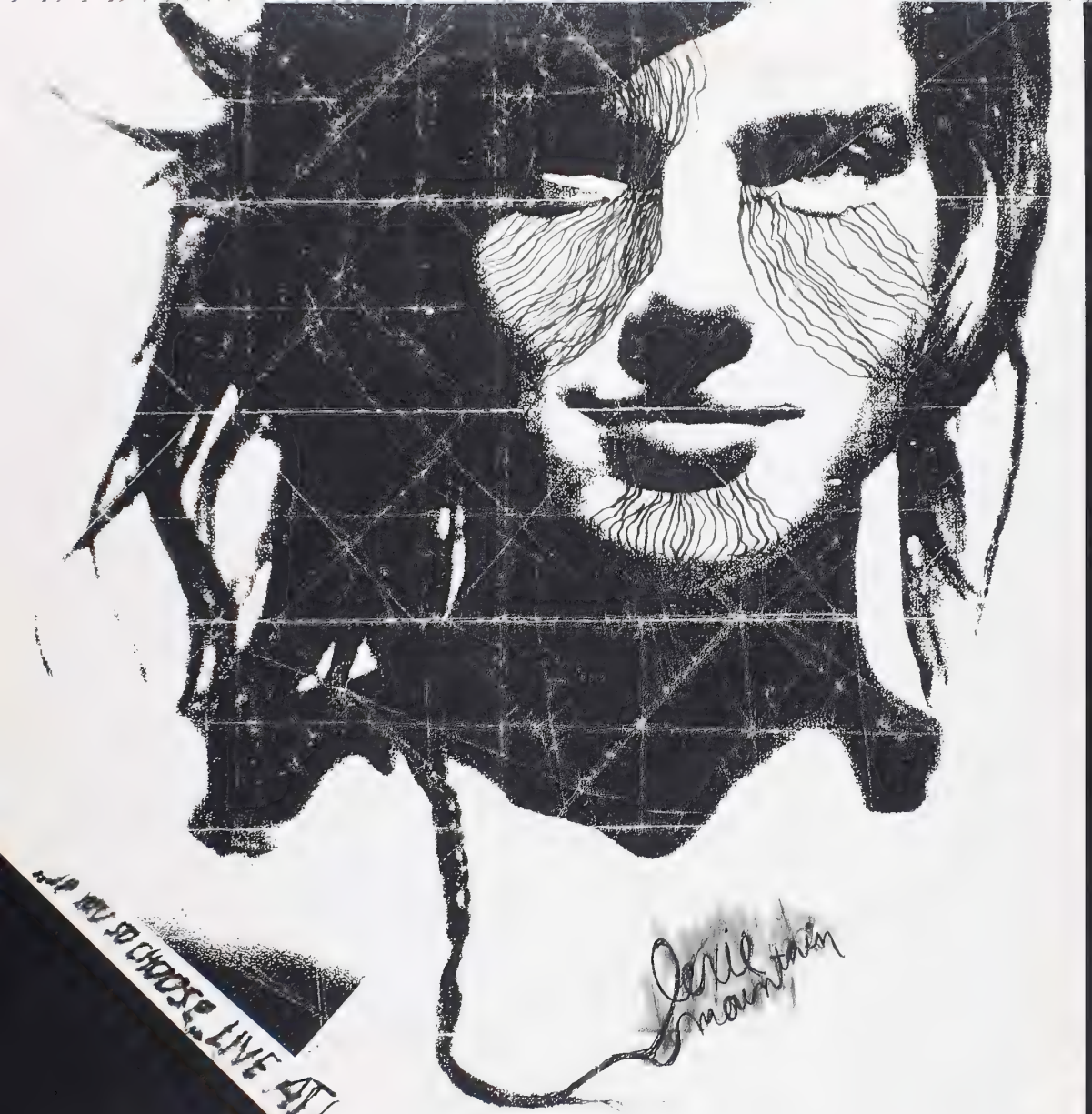
Petite mélodie trouvée entre Los Angeles et San Fransisco, sous haute influence californienne

SATINS BLANCS
WHITE SATINS

Great melody by *Philippe Prieur*, **young famous bagpiper from Sancerrois, Berry, France.**

Grande mélodie de *Philippe Prieur*, jeune joueur de cornemuse en Sancerrois, Berry


LIONS RESTORATION OF TEMPORMENT





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TEACHERS' MANUAL

CREATIVE MUSIC FOR EXCEPTIONAL CHILDREN©

CM 1025

CLASSROOM MATERIALS CO.

93 MYRTLE DRIVE

GREAT NECK, N.Y.



SIDE ONE

Band 1 — "How Do You Do!"
Band 2 — "Happy" music
Band 3 — "Sad" music
Band 4 — Game — "Sad" and "Happy" music
Band 5 — "Funny" music
Band 6 — "Serious" music
Band 7 — Riddle
Band 8 — "Soft" music

SIDE TWO

Band 1 — "Loud" music
Band 2 — Game — "Soft" and "Loud" music
Band 3 — "Slow" music
Band 4 — "Fast" music
Band 5 — Riddle
Band 6 — "Legato" music
Band 7 — "Staccato" music
Band 8 — "Legato" and "Staccato" music

In order that this record may be most effectively integrated in the music program, the teacher should preview it carefully, and should read the Teacher's Manual completely.

PURPOSE

This record was created to help the child with exceptional needs explore and express his own feelings through music.

Methods used might well be adapted for use in other musical experiences. They include:

(1) use of introductory material in each section which relates the kind of emotion expressed in the music to the child.

(2) use of songs and instrumental compositions expressing OPPOSITES in feelings, to dramatize differences in emotions (happy and sad; funny and serious, etc.).

(3) use of rhythmic accompaniment appropriate to the type of music to encourage participation.

(4) use of songs which children enjoy to encourage participation through singing.

PREPARATION

So that children recognize and can play each instrument used on the record, introduce these instruments PRIOR to the first playing of the record. Instruments used are: rhythm sticks; a drum; triangle; tone blocks.

Make certain instruments needed are readily available, preferably on the childrens' desks.

Encourage children to discuss feelings, helping them to clarify the following:

(1) what feelings they have (happy, sad, funny moods, serious moods, etc.).

(2) what kinds of experiences create these feelings.

(3) how these feelings are shown to other people (we laugh or smile when we are happy, and so on).

(4) how these feelings might be expressed in songs and music (happy music is usually lively).

(4) how these feelings might be expressed in songs and instrumental music (happy music is usually lively, sad music is heavy, etc.).

INTRODUCING THE RECORD

Have instruments needed for Bands 1, 2 and 3 ready, preferably on the desks of children. Tell children they are about to hear a record which will invite them to clap, sing or play an instrument in order to help express the feeling of the music. Remind children to listen carefully, and to do exactly what the music tells them to do.

Put on Band 1, following immediately with Bands 2 and 3. Help children to participate successfully by counting, clapping, playing instruments at appropriate times.

At end of Band 3, stop record. Make positive comments about any successful participation. Clarify any sections which gave difficulty, always emphasizing the DIFFERENCE between the happy music and the sad music.

Play Bands 2 and 3 again, helping children participate more successfully.

When children can participate in the rhythmic activities with a fair degree of success, play Band 4, helping them participate in the rhythmic activities encouraged on this band.

Follow the same procedures with each group of bands listed below, letting children explore IN SEQUENCE the feelings that are opposite.
Bands 5, 6 and 7 — "Funny" and "Serious" music
Bands 8 (SIDE ONE) 1 and 2 (SIDE TWO) —

"Soft" and "Loud" music

Bands 3, 4 and 5 — "Slow" and 'Fast" music
Bands 6, 7 and 8 — "Legato" and "Staccato" music

FOLLOW-UP ACTIVITIES

1. Encourage children to listen to other songs and instrumental selections, describing feelings expressed by them.
2. Let children draw illustrations (abstract or realistic) of the feelings expressed by a song or specific piece of music.
3. Help children add an instrumental accompaniment that expresses the feeling they get from a specific piece of music.

WORDS TO THE SONGS ON THIS RECORD

"HOW DO YOU DO!"

How do you do, everybody,
How are you?
Are you happy or are your blue?
Come along with me, and we will see,
How we're feeling, you and me!

"OLD DAN TUCKER"

1. Old Dan Tucker is a mighty fine man,
   He washes his face in a frying pan,
   He combs his hair with a wagon wheel,
   He gets a toothache in his heel!

CHORUS: So get out the way, Old Dan Tucker,
You're too late to stay for supper,
Supper's over, breakfast's cooking,
Old Dan Tucker's standin' there,
lookin'.

2. Old Dan Tucker is 9 feet tall,
   When he stands up, you can't see him at all!
   He wears a hat 'bout 3 feet 'round,
   His feet they spread all over the ground!

"AMERICA, THE BEAUTIFUL"

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties,
Above the fruited plain.
America! America! God shed His grace on thee,
And crown they good with brotherhood, From sea to shining sea!

"GO SLOW, LITTLE DOGIES"

1. Go slow, little dogies, stop milling around,
For I'm tired of your roving all over the ground,
There's grass where you're standin' so feed kind of slow,
There's no need to be walking to and fro,
Move slow, little dogies, move slow,
HI O, HI O, HI O

2. Lay down, little dogies, stop milling around,
For I'm tired of your roving all over the ground,
So stretch yourself out, for there's plenty of ground,
There's no need to be walking all around,
Move slow, little dogies, move slow,
HI O, HI O, HI O

"OH! SUSANNA"

I come from Alabama with my banjo on my knee,
I'm going to Lou'siana, my true love for to see!
It rained all day the night I left, the weather it was dry,
The sun so hot, I froze to death,
Susanna, don't you cry!

Oh! Susanna, Oh don't you cry for me,
For I come from Alabama, with my banjo on my knee!

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TEACHERS' MANUAL

CREATIVE MUSIC FOR EXCEPTIONAL CHILDREN©

CM 1025

CLASSROOM MATERIALS CO.

93 MYRTLE DRIVE
GREAT NECK, N.Y.



Teleco Teco em Cordas

orquestra romântica de SEVERINO ARAUJO

SLP-7.005

FECHEI A PORTA — O TREM ATRASOU — NOITES VAZIAS — FAVELA — VOCÊ PASSOU — O AMOR E A ROSA — BRASIL — IMPÉRIO DO SAMBA — AGORA É CINZA — A SAUDADE NÃO FOI LEAL — JURAS EU FIZ — RI

CONTINENTAL



SLP-7.005

STEREO

SLP-7.005

Teleco Teco em Cordas

Orquestra Romântica de SEVERINO ARAUJO

FACE A:

VOCÊ PASSOU
FECHEI A PORTA
RI
O AMOR E A ROSA
IMPÉRIO DO SAMBA
JURAS EU FIZ



FACE B:

AGORA É CINZA
A SAUDADE NÃO FOI LEAL
O TREM ATRÀZOU
NOITES VAZIAS
FAVELA
BRASIL

O êxito invulgar do primeiro LP Orquestra Romântica de Severino Araujo, "UNA AVENTURA MÁS" foi uma resposta alentadora de um público que sabe aplaudir as grandes produções fonográficas e colocar no justo pedestal dos ídolos verdadeiros, da boa música popular.

A crônica especializada também associou-se unânimente à euforia de todos os que participaram desde o nascimento da idéia até o lançamento dêsse bonito LP. Eis-nos aqui novamente, com a Orquestra Romântica em sua esplêndida sonoridade que tão bem o técnico de gravação Norival Reis soube registrar. Agora é o samba que ocupa o lugar de destaque nos arranjos para cordas do maestro Severino Araujo.

A seleção foi carinhosa e condicionou-se a uma série de cuidados, dentre êles a beleza melódica, a riqueza e variedade do ritmo e andamento e a consagração popular através os tempos e nos dias que correm.

Êste micro caracteriza bem a fase que vem passando a tradicional etiqueta dos ***"Tres Sininhos"*** que não regateia esforços para atender às exigências cada vez maiores dos apreciadores do Hi-Fi.

Pelos detalhes técnicos e apuro artístico estamos certos de estar elevando o samba brasileiro a um gráu de refinamento poucas vezes alcançado.

Com ritmo e colorido melódico trata-se de um disco para dançar e ouvir em todos os momentos reservados à sua distração.

Nazareno de Brito

GRAVAÇÕES ELÉTRICAS S. A. - Av. do Estado, 4.667 - 2º - São Paulo - Brasil


RONNIE FOSTER
RONNIE FOSTER
ON THE ROAD

OSMOSE

ariel kalma
richard tinti



DISQUES
SFP

OSMOSE

3.5021 - 5022
STEREO
2 x (B)

La musique rencontre la forêt

Richard TINTI voyage à Bornéo ; il enregistre le chant de la forêt. Ariel KALMA écoute ; il y retrouve ses mélodies chantées par les oiseaux, quelquefois dans le ton même où il les joue... L'harmonie de la nature et l'inspiration semblent avoir la même source !
Alors commence le travail de studio*: accorder, enregistrer, mixer les différents éléments entre eux : aux animaux, et atmosphère de la jungle viennent s'ajouter générateurs, flûtes, appeaux, orgues, synthétiseurs, saxophone.
Deux disques sont ainsi réalisés : l'un, musique et forêt (disque A) et l'autre, générateurs synthétiques, appeaux et forêt (disque R). Il est parfois difficile de distinguer qui est oiseau, cigale ou générateur. Il y a même eu quelques surprises, comme cette mouche qui vient se poser sur les micros, juste à la fin de « Planet-Air »...

** Mixage effectué dans les studios du Groupe de Recherche Musicale (G.R.M.). Un département de l'Institut National de l'Audiovisuel (I.N.A.).*

Attention ! Le disque R étant particulièrement long et son sillon très fin, veuillez utiliser un bon diamant. Eviter de lever le bras durant l'audition.



When music and forest meet

Richard TINTI travelled to Bornéo and recorded the sound of the forest. When Ariel KALMA listened to it, he could hear his melodies sung by the birds, even sometimes in the very keys he uses... Natural harmony and inspiration seems to flow from the same spring. Then begun the studio work* : to tune, record, mix the different elements together ; to the animals and athmosphere of the jungle, answered generators, flutes, saxophone, bird-calls, synthetisers, organs ; thus, two records got produced
— Music and forest (record A)
— Forest, synthetic sounds, bird calls (record R)
Sometimes it is hard to distinguish what is bird, cricket or generators. Some suprises also occured, like this fly coming down the mikes just at the end of " Planet-Air " ..

** Mixed at the Groupe of Research in Music (GRM), a departement of french National Audiovisual Institute (INA).*

Warning ! Record R being an exeptionnaly long record and the grooves extremely fine, please be careful to use a good stylus and not to lift the arm during the audition.





DISQUE / RECORD { **A**

Face 1 **Saxo planetariel** (6'50)
Message 18.10.77 (9'40)
Planet-Air (6'00)

Face 2 **Forest' ballad** (4'30)
Manège (10'00)
Gongmo (6'30)

All compositions / Toutes compositions { **Ariel KALMA**

DISQUE / RECORD { **R**

Face 1 **20 pluie** (16'10)
6 and C° (15'40)
4 an afternoon (8'00)

Face 2 **Pagi** (17'00)
Sore (19'00)

All compositions / Toutes compositions { **Richard TINTI**

distribué par SFPP SOCIETE FRANÇAISE DE PRODUCTIONS PHONOGRAPHIQUES-PARIS

Photos TINTI Agence ATLAS

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Specially-Priced
Maxi-Single

West Side
Someone Like You
Mixed by Marty Blecman and Ken Kessie
Someone Like You
Remixed and Engineered by Joseph Watt

East Side
Someone Like You
Someone Like You (Dub)
Mixed by Larry Levan
Engineered by Robert Kaster

Originally Recorded by Ken Kessie
PRODUCED BY KEN KESSIE
AND MOREY GOLDSTEIN
Executive Producers: Marty Blecman
and Sylvester
Illustration: Keith Haring



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STEREO C002

THE NEW YORK CITY ALBUM

THRILLING, HILARIOUS, MOVING, UNEXPURGATED SCENES OF REAL NEW YORK CITY LIFE. A STUNNING SOUVENIR OF THE WORLD'S MOST EXCITING CITY — AS IT *REALLY* IS.



©◀ LEE MYLES ASSOC., N Y C ▶

1025

STEREO C002

THE NEW YORK CITY ALBUM

THRILLING, HILARIOUS, MOVING, UNEXPURGATED SCENES OF REAL NEW YORK CITY LIFE. A STUNNING SOUVENIR OF THE WORLD'S MOST EXCITING CITY — AS IT *REALLY* IS.

Side One	Side Two
THE FIRE	IN THE BOWERY (Featuring Hare Krishna)
THE PARKING GARAGE	THE 42nd ST. GOSPEL PREACHER
THE SUBWAY STATION	THE CONSTRUCTION SITE
THE CANDY PEDDLER	SAINT PATRICK'S DAY
BESIDE THE POTHOLE	A YOUNG CAB DRIVER
THE PROTESTERS	NOON
CHRISTMAS ON 34TH ST.	THE PICKETS
THE MAYOR OF CANAL ST.	COLLECTING THE GARBAGE

(Due to the mature subject matter of this album, parental guidance is recommended.)

Touch New York City and it changes you. Whether you're here for a day or a lifetime, its hold is on you. Even if you hate it, there is always a part of your soul that loves it.

Here, lovingly preserved on record, is some of that magic. The essence of the most exciting city on Earth, sounds that will transport you to downtown Manhattan like a time and space machine.

The sounds you will hear were collected over two years by a courageous team. One of the engineers was held up at gunpoint in the Subway (they got his wallet, but missed the tape recorder!). Another was chased for two heart-pounding blocks by an enraged knife-wielding Bowery resident. The sounds were then formed in an eight track studio into these sixteen vignettes.

This is New York City as it really is: none of the sounds is fake. For instance, the musician in "The Fire" was a resident of the burning building. He emerged with his lady and a bag of belongings and sat on the curb to sing this impromptu account of his experience.

Editing of dialogue has been kept to a minimum, consequently some of the language is raw. Some of the Bowery men may be hard to understand, but they've been left that way because that's how they are.

This work is dedicated with deep affection to this incredible city. It's aim is to thrill, move and amuse you. So drop your stylus onto side one, band one the flames are waiting to be lit.

CONCEIVED, PRODUCED AND MIXED BY TOM COURTENAY-CLACK.
Announced by Bob Marcato
Location Sound Recordists: John Dickenson, Wyn Schwartau, Gene Coleman, Rick Granoff and Tom Courtenay-Clack
Created at Clack Inc. Sound Studios, New York City
All location recordings made on a stereo Stellavox, using AKG C451 Condenser Microphones
The recording or duplication in whole or in part by any means whatsoever of the material contained in this album is strictly forbidden. All rights reserved © and ℗Clack Inc., 701, 7th Ave., New York, N.Y. 10036



Photos: Ben Kocivar

Rawls and Luckett



You're The One!

S I D E A

You're The One (3:30)
Think About It (3:34)
I Don't Know Why (3:40)

S I D E B

Still In Love (3:50)
I Just Wanna Dance (4:30)
I Don't Know Why (Re-Mix) (3:40)

Produced by Rawls and Luckett

All tunes published by
Cut-Time B.M.I.
Su-Ann Sesac

To all our fans who have
waited so patiently.
HERES TO YOU!

Rawls and Luckett



TOUCH RECORDS

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Rawls and Luckett
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Bali

Le Gong Gedé de Batur



Musiques traditionnelles vivantes
II. Musiques rituelles et religieuses

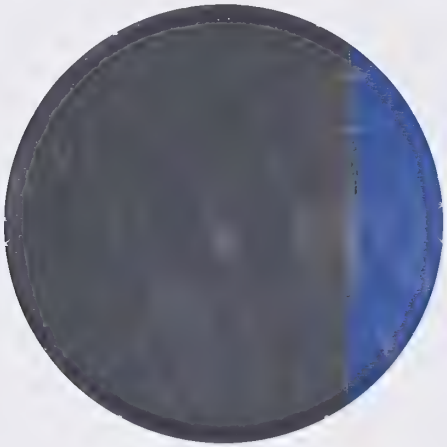
ocora

TEST PRESSINGS

Enclosed are test presses for your new vinyl release. These are black vinyl records with blank white labels for review and approval. If you are producing a picture disc, the tests should be blank picture disc tests. Once you have sent us your formal approval, we can continue with the full production of your order.

Below are some things to take into consideration while reviewing your test presses.
If you have requested a unique etching or engraving make sure that it has been added correctly on each side of the test pressing. If no special etching request has been made the standard Matrix numbers located on the inner ring of the LP are six numbers ending in E1/A and E/2/A (E1 = Side A and E2 = Side B). The letter A at the end of the standard matrix number does not correlate to the side but rather /A shows that this is the first cut of the project.

Check the records carefully to verify that the tracks are in the correct order, the rotation speed is correct, the song breaks are correct, and visual track markers are in the proper place. Please also confirm that the tracks match up with the correct record side per the matrix engraving, E1 = Side A and E2 = Side B.
If you'd like to **APPROVE** your test pressings, you can email the approval to your account manager.



If the test pressings are **NOT APPROVED**, and you have a concern please take some additional steps in order to help pin point the issue. The first thing you should do is listen to the test pressings on multiple turntables and stereos in order to isolate that as a potential variable. Many test press issues can be traced back to an incorrect set up or a problem with the record player or needle. If after listening to the tests on multiple systems you still hear the issue, take careful notes of the track number and exact times where the problem occurs. Be sure to confirm the issue is present on all the test pressings, or if varies from disc to disc. If what you are experiencing is random or inconsistent across the test pressings it is likely not a pressing issue. If an issue is on all the test presses in the same place it points to a possible issue in the pressing.

Identifying the exact location and consistency of a possible issue on all the tests helps more readily resolve the issue. When returning the test presses please fill out our "Test Pressing Claim Form", which can be obtained from your account manager. We will review the test presses and get you some feedback as quickly as possible.

CAT NO NUM224LP-AB
TITLE BUTTERFLIES DON'T GO AWAY
ARTIST MAJESTY CRUSH
DATE 101323
COUNTRY OF ORIGIN
Czech Republic
21149469
S958166-1-2-0
QTY 1

Thank you again for your order.
We really hope you like the way the records s

THE ART ENSEMBLE OF CHICAGO · FANFARE FOR THE WARRIORS



THE ART ENSEMBLE OF CHICAGO

FANFARE FOR THE WARRIORS



SIDE ONE

1. **ILLISTRUM**
   (By Malachi Favors. Time: 8:09)
2. **BARNYARD SCUFFEL SHUFFEL**
   (By Lester Bowie. Time: 5:07)
3. **NONAAH**
   (By Roscoe Mitchell. Time: 5:38)

SIDE TWO

1. **FANFARE FOR THE WARRIORS**
   (By Joseph Jarman. Time: 8:08)
2. **WHAT'S TO SAY**
   (By Joseph Jarman. Time: 3:57)
3. **TNOONA**
   (By Roscoe Mitchell. Time: 6:20)
4. **THE KEY**
   (By Roscoe Mitchell. Time: 1:14)

All compositions published by Art Ensemble of Chicago Music Inc., ASCAP.

The personnel is: Lester Bowie, trumpet & fluegelhorn; Roscoe Mitchell, alto sax, tenor sax & piccolo; Joseph Jarman, alto sax, tenor sax & flute; Muhal Richard Abrams, piano; Malachi Favors, bass: Don Moye, percussion.

The myth poem recitation on *Illistrum* is by Joseph Jarman.
On *Illistrum* the bass sax is by Roscoe Mitchell and the gongs, percussion and vocal effects are by all the musicians.
On *The Key* the vocals are by The Art Ensemble Of Chicago.

Recorded at Paragon Studios, Chicago, Ill. in September, 1973.
Recording engineer: Christian Sabold
Cover illustration: Christian Piper, Pushpin Studio.
Design: Basil Pao
Art Direction: Bob Defrin
PRODUCED BY MICHAEL CUSCUNA

Guest artist, Muhal Richard Abrams has recorded three albums of his own music on Delmark Records and is featured on two recent Atlantic albums by Eddie Harris "Instant Death" and "Excursions".

The work on the compositions in this album made possible through a grant from The National Endowment For The Arts.

WE dearly give this music
to the brothers
all over the planet
who have fought
for the freedom
of our people
who have given their lives
that Black men women and children
may grow into a world
free for All of us.
to them peace power love
and may the Master bless them
with undisturbed quiet.
the music
will sound "for itself"
it is a sound of rivers
we've crossed
the sound of all
our secret moments
among each other
how we smile to one another
we *are* lovers Sun people
and our Gods are the open ones
filled with love for us
we are Illistrum the tool
of long light our spirits
are in the Barnyards of our lives
where we Scuffel
to get "by"
into the Sun Shuffel
to a dance tune we could never forget
those tender years
when we danced to the sweat and shout
never more than a foot away
from the sweet smell
of our lover
and the power of our vision
reached across the planet
in love joy this music
Afrika.
Like Seku we see the golden light
of NoNaah
and feel the silent sound
that Tnoona sings
we are together
all of us
yes we are.



Guest Artist: Muhal Richard Abrams
Pianist, composer, teacher, originator of the Experimental Band, a co-founder of the AACM and the AACM School of Music.

Statement:
"TRUTH SAYS: No culture or community of people has provided as much latitude for creativity and uplifted as many other cultures as the Afrikan experience and input into the field of so called Art. These contributions were not only original, rich and innovative, but have continued throughout the ages to serve as a spiritual barometer of things to come! An indisputable fact of here, there and after..."

ATLANTIC RECORDING CORPORATION
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NEW YORK 10019
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Printed in U.S.A.

08. 8.01
Twist & Shout


LOVE
PHAROAH SANDERS WILL
FIND A WAY

AB 4161

PHAROAH SANDERS LOVE WILL FIND A WAY

LOVE WILL FIND A WAY
Bedria Sanders

PHAROMBA
Music: Pharoah Sanders
Vocal Colorings:
Pharoah Sanders &
Norman Connors

LOVE IS HERE
Music: Pharoah Sanders
Lyrics: Pharoah Sanders &
Norman Connors
Featured Vocalist: Phyllis Hyman

GOT TO GIVE IT UP
Marvin Gaye

AS YOU ARE
Music: Norman Connors &
Paul Smith
Featured Vocalist
Phyllis Hyman

ANSWER ME MY LOVE
Music: Sigmon, Rauch & Winkler

EVERYTHING I HAVE IS GOOD
Music: Pharoah Sanders
Lyrics: Pam McDonald
Featured Vocalists:
Phyllis Hyman &
Norman Connors

Produced by Norman Connors
For Norman Connors Productions, Inc.
Arranged and Conducted by Paul Riser, McKinley Jackson
Pharomba arranged by McKinley Jackson, Norman Connors
Directions in music by Norman Connors
Production Assistant: Aki Aleong
Recorded at Kendun Recorders, Burbank, Calif.
Engineers: Recording & Mastering: Rick Heenan, Chief Engineer
Bob Bullock, Assistant Engineer
Mastered at Kendun by Rick Collins
Norman Connors performs through the courtesy of Buddah Records
Phyllis Hyman performs through the courtesy of Buddah Records
Lenny White performs through the courtesy of Elektra Records
Wah Wah Watson performs through the courtesy of Columbia Records
David T. Walker performs through the courtesy of A&M Records
Bobby Lyle performs through the courtesy of Capitol Records
The Waters perform through the courtesy of Warner Bros. Records
Donny Beck performs through the courtesy of Polydor Records

A special thanks to: Norman Connors, who dedicated himself and gave his all to this project, Clive Davis, Elliot Goldman, Barry Reiss, Hank Talbert, Vernon Gibbs, Rick Dobbis, Steve Backer, Bonnie Leon, Sue Bradbury and the entire Arista staff, James Jordan, Dion Lamont, Aki Aleong and Kenny Nash for his percussion solo on "Pharomba"
Photography & Design: Ed Caraeff
Additional Design: Katrinka Blickle

Pharoah Sanders—tenor & soprano sax, percussion
Norman Connors—timpani, drums, percussion and gongs. Vocals on "Pharomba" & "Everything I Have Is Good"
Phyllis Hyman—vocals
Lenny White—drums on "Pharomba" and "Love Is Here"
James Gadson—drums on "Love Will Find A Way," "Got To Give It Up," "Everything I Have Is Good
Raymond Pounds—drums on "Answer Me My Love," "As You Are"
David T. Walker—electric guitar
Wah Wah Watson—electric guitar
Alex Blake—bass on "Pharomba" & "Love Is Here"
Eddie Watson—bass on "Answer Me My Love"
Donny Beck—bass on "Love Will Find A Way," "Got To Give It Up," "As You Are" & "Everything I Have Is Good
Hubert Eaves—keyboard
Bobby Lyle—keyboard solos
Khalid Moss—keyboard
Kenneth Nash—congas, bongos, paiste cymbals, gongs and miscellaneous percussion
The Water Family—background vocals

Horn Section

Ernest Watts—reeds
Oscar Brashear—trumpet
George Bohanon—trombone
Lew McCreary—trombone
Charles Findley—trumpet
William Green—saxophone
Terry Harrington—saxophone
Vincent De Rosa—French horn
Sidney Muldrow—French horn

Rhythms arranged by McKinley Jackson except for "Answer Me My Love" by Paul Riser
String & horn arrangements by Paul Riser except "Got To Give It Up" by McKinley Jackson
String Concert Master—Sidney Sharp

ARISTA™

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KNOW
Before You
Go



Of the 8.3 million recreational boats in the United States, over 53% are outboards and 14.66% of these are rowboats and "jonboats". . .

Of the 8.3 million recreational boats in the United States, 23.6% are equipped with motors under 11 horse power; 19.8% with motors 11 - 20 horse power and 23.6% with motors 36 - 100 horsepower, accounting for 67% of all recreational boats. . .

Of the 8.3 million recreational boats, 96.1% are under 26 feet in length; 58.3% under 16 feet and 37.8% between 16 & 26 feet. . .

62% of boating households have incomes of less than $15,000 yearly. . .

SO, MR BROADCASTER, YOU CAN SEE THAT OVER HALF THE BOATERS WE ARE TRYING TO HELP AND INFLUENCE TO SAFER BOATING PRACTICES ARE NOT YACHT OR BIG-MONEY PEOPLE, BUT, GOOD OL' JOHN Q.; 72% OF WHOM LIKE TO FISH; 62% WHO LIKE TO JUST CRUISE AND SAIL; AND 30% WHO JUST LIKE TO WATER SKI.

PLEASE HELP US HELP THEM, BY SCHEDULING THESE "BOATING TIPS" DURING THE COMING BOATING SEASON. THEY MAY BE AIRED ON RECEIPT THROUGH SEPTEMBER 1975.

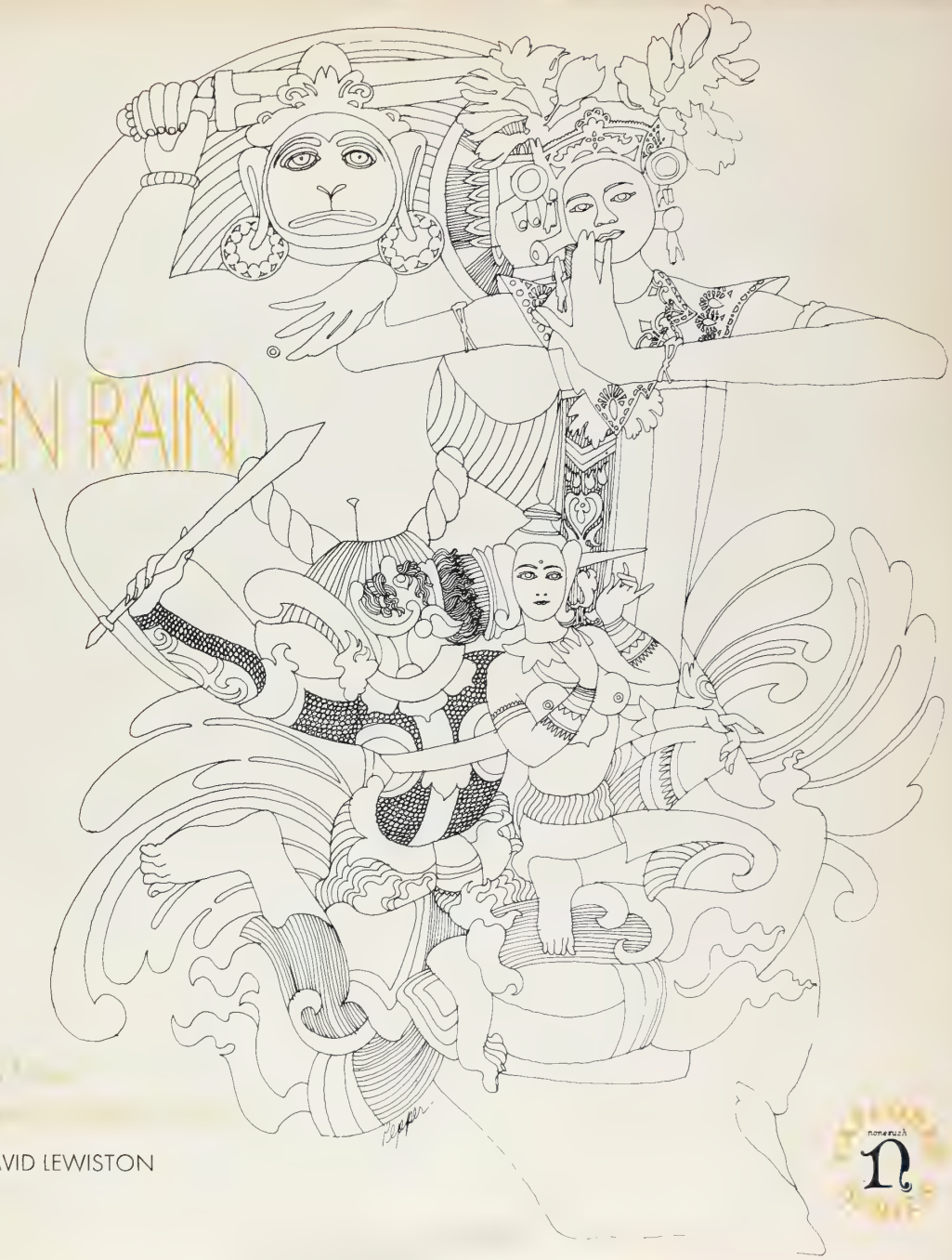
THANK YOU FOR YOUR CONSISTENT SUPPORT. OUR NATIONAL BOATING SURVEY SHOWS THAT *OVER 80%* OF ALL BOAT OWNER/ OPERATORS IN THIS COUNTRY ARE INITIALLY INFLUENCED ABOUT BOATING SAFETY THROUGH THE MEDIUM OF BROADCASTING.

QUITE FRANKLY, WITHOUT YOUR HELP, WE SIMPLY WOULD NOT BE REACHING THESE PEOPLE.

THE OFFICE OF BOATING SAFETY, UNITED STATES COAST GUARD

H-72028 STEREO

GOLDEN RAIN



Recorded in Bali by DAVID LEWISTON

nonesuch

HS-72028

GOLDEN RAIN

Balinese Gamelan Music

Ketjak: the Ramayana Monkey Chant

Side One (16:00)
GAMELAN GONG KEBJAR
1. Golden Rain (Hudjan mas) (5:50)
2. Bumblebee (Tumililingan) (9:50)

Side Two (22:08)
KETJAK
The Ramayana Monkey Chant

Recorded in Bali by
DAVID LEWISTON



GAMELAN GONG KEBJAR
is as much dance as music



THE KETJAK

Photographs by David Lewiston

An extraordinary profusion of arts flourishes in the legendary island of Bali. Practically everyone — rice farmer, merchant, housewife, child — has an artistic role as musician, dancer, actor, painter, carver, or, if a housewife, as creator of intricately beautiful offerings for the myriad temple festivals.

For each of the many thousands of Hindu temples in this diminutive island has its own calendar of festivals, requiring music of orchestras called *gamelan*, dance, drama, spectacular processions, and ornately artistic offerings of flowers and food. Ancestral gods and the countless spirits which haunt the island require similar offerings. The Balinese meet this incessant demand for the arts with a unique splendor.

Gamelan Gong Kebjar

Nowhere is the richness of Balinese art more evident than in the glitteringly brilliant, dynamically exciting music and dance of *gamelan gong kebjar*, which uses a 25-piece orchestra of xylophone-like bronze-keyed instruments, tuned gongs, cymbals, drums, and flutes. This style is relatively new, and arose in unusual circumstances.

The early 20th century was a troubled period in Bali. For over 400 years the Hindu inhabitants of this beautiful island had successfully resisted external influences, first that of Islam from Java, and later that of the Dutch colonizers. But in 1906, accusing the Balinese of piracy, the Dutch landed troops at Denpasar in south Bali. The Radja of Badung and all his court, clad in white ceremonial robes, marched on the Dutch soldiers. Those who were not mowed down by the invaders' guns killed themselves with their *kris* — wavy-bladed swords.

So came to an end the unquestioned authority of the feudal rulers of Bali. While even today the descendants of the island's radjas enjoy respect and a measure of authority, real power passed into the hands of the Dutch and then, when Indonesia became independent in 1945, to the authorities of the new state.

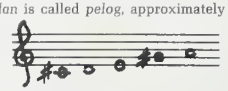
Such an overthrow of traditional values is often reflected in the arts. So it may well be more than just coincidence that the brilliant, dynamic, restless style known as *gamelan gong kebjar* was born in 1915, less than a decade after the Dutch takeover.

The earlier musical style known as *gamelan gong* was stately in pace. (*Gamelan*, incidentally, means orchestra; *gong* refers to the large gong used in the orchestra, often a meter or more in diameter.) But when the *kebjar* style came into existence, this traditional form changed radically. *Kebjar* literally means to burst into flame; to flare, as a match. Musically, *kebjar* refers to free virtuoso passages which are interspersed with the traditional *ostinato* episodes.

As the years of the 20th century have gone by, the increasingly brilliant *kebjar* music has swept through Bali, largely supplanting the traditional *gamelan gong*. Today, *kebjar* is Bali's dominant musical style — an obsession for the Balinese and a source of wonder for visitors who are overwhelmed by its tempestuous rhythms, its brilliance, its virtuosity and precision.

This sound comes from a battery of bronze-keyed xylophone-like instruments called *gangsa*, beneath whose freely suspended and hence highly vibrant keys are tuned bamboo-tube resonators which further enhance the sound; three gongs of bronze including one or two large bass gongs; a set of 12 gong chimes called *réong*, played by four men; a pair of *kendang* — double-ended drums played with the hands; *tjeng-tjeng* or cymbals; a dry-sounding muted gong chime called *kempli*, which gives the beat; and one or more flutes, called *suling*. One of the two drummers is the leader of the *gamelan*.

The pentatonic scale employed by this type of *gamelan* is called *pelog*, approximately



Golden Rain, composed in the mid-1960s by Gde Purana, is fast and dynamic, characteristic, in fact, of the music of north Bali. The first section is in virtuoso style, with a typical *kebjar* solo for metallophones. The main body of this work is one 16-beat melody, an *ostinato* which is repeated over and over with variations.

Bumblebee was composed around 1951 by I Mario, the first famous *kebjar* dancer. The introduction heard here is the third used, and the concluding melody is the second employed in this position — an illuminating insight into the contemporary Balinese fondness for variety. Although it has contrasting sections, this piece is particularly refined and delicate, as one expects of southern Balinese music. It demonstrates an important aspect of *kebjar* style, a series of *ostinati* of varying lengths and moods. The shorter the *ostinato*, the more it is repeated.

Ketjak: the Ramayana Monkey Chant

In a temple courtyard, more than 200 men squat in tight concentric circles around a small central space reserved for the chief protagonists. Suddenly, their sharp cries of *tjak* begin one of Bali's most thrilling musical experiences.

While the *ketjak* too is a creation of this century, it is descended from something much more ancient — the trance dance, the dance of exorcism called *sanghjang;* its ancestry is clear. Ostensibly, the *ketjak* is a reenactment of the battle described in the Ramayana epic — in which the monkey hordes came to the aid of Prince Rama in his battle with the evil King Ravana — complete with a chorus imitating monkeys, as they chant the syllable *tjak*.

But as perceptive observers have noted, the *ketjak* is primarily a dance of exorcism. Its connection with the *sanghjang* remains unbroken. As pointed out by Walter Spies and Beryl de Zoete in *Dance and Drama in Bali*, "Most of the movements are exorcistic in origin and contribute together to produce a tremendous unity of mood . . . to drive out evil as by an incantation. The cries, the crowding, lifted hands, the devouring of single figures, the broken lines of melody bewildering to *butas* [demons], who can only move straight ahead, all enhance the exorcistic effect."

DAVID LEWISTON

Special thanks to Ruby Ornstein for hitherto unpublished information on *kebjar* style —D. L.

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National Radio Month Kit 1969

an

NAB

public relations aid




NATIONAL ASSOCIATION
NAB
OF BROADCASTERS



build radio with radio with this special NAB radio month kit!

Here is your new, 1969 National Radio Month kit. It emphasizes radio's new, year-long theme "Radio . . . The What's Happening Sound!" The bright, new jingles provide a solid foundation for your on-air promotion and the other materials suggest ways in which you can tell of radio's value to the community in other activities.

The new Radio Month jingles have been produced in three musical styles and there are ten versions that range from the full 60-second treatment to 10-second production tags. The jingles were created by Scott-Textor Productions, Inc., New York City. The tuneful melody and memorable lyrics are certain to evoke from your listeners a warm, friendly feeling about the now sounds of radio.

Over the years, Radio Month has grown to dramatic proportions. As station interest increased the individual station promotions have become more intense and imaginative. As a result, Radio Month has produced a growing commercial interest from local and national advertisers Each year, more stations than before develop profitable ties with sponsors to produce successful advertiser recognition while simultaneously building station good will with the public-at-large.

There's no doubt that Radio Month is a good commercial venture. But essentially, it's a sound public relations investment. With a maximum effort from every NAB radio member, the nation-at-large—and your market specifically—can be made more acutely aware of radio's vital role in American life and of the many services the medium provides.

We hope that Radio Month will be an exciting, rewarding and profitable experience for every member

General Tie-In's

If you use a postage meter on your mail, be sure to use the P-B postage meter ad on all outgoing mail. A handy order blank has been included in this kit.

Put reminders in your outgoing mail. Develop an envelope stuffer that extends the goals and objectives of the Radio Month promotion. Good institutional copy can be used on stuffers for your client's billings. You might consider working a trade-out on this one.

Design and print convenient-sized table tents for display in hotel and motel rooms. Tie in the campaign logotype and your call letters and frequency. If other NAB radio members are in the same town, you may wish to work this out on a cooperative venture. The object in this case would be to provide knowledge of local frequencies for use in emergencies.

Get out and talk to people about radio. Use the special speech text in this kit as the basis for your own talk. It can be adapted easily to your local situation. Contact local club officials now to obtain speaking engagements during Radio Month. Have some of your staff members give the speech to their clubs or groups.

Tell your callers about Radio Month. Have your telephone calls answered with a tie-in line. For example: "Good morning, this is XXXX, observing May as National Radio Month," or some other appropriate phrase.

Get together with your newspaper editors. Talk to them about industry problems. Try to inspire favorable editorials about broadcasting. Offer to assist them in their newspaper observances with salutes, interviews, etc. A news release to radio-TV columnists telling about your station's activities during Radio Month could produce additional benefits. Send releases to the smaller papers, too. The small weekly, industrial newsletter, high school, college, club and community newsletters can do much to help spread the word about radio's value to the community.

Dealer Tie-In's

Get sponsors into the act. NAB has coordinated with EIA—*Electronic Industries Association*—and NARDA—*National Appliance and Radio-TV Dealers Association*—to increase dealer awareness of radio's annual observance. Radio retailers are ideal prospects for in-store and on-air tie-in campaigns.

Have other sponsors consider a tie-in of their advertising with your promotion. Suggest they weave mentions of Radio Month into their regular radio advertising.

Arrange for special displays using locally produced posters and banners with the sponsor's place of business. Pictures of your station's activities during emergencies, etc., might be used effectively in appropriate displays.

Do interviews from places of business. Ask customers why they bought a radio. You might tighten the interviews and use them as spots, with the "tag" version of the jingle or, as cut-in's for the jingle's "doughnut."

Many sponsors will be delighted to participate in your campaign by arranging special sales on radios. Tie the jingle to their commercial continuity or keep the jingle for your own institutional use.

Programming Tie-In's

Use your staff people to promote Radio Month. Make sure that your news director, farm director, women's program director and other specialized staff members work in mentions of the drive on their programs. Your sports director, for example, could do a feature on spectators with radios at sports events.

Use the jingle frequently. Program the different versions and styles to bring about a variety of theme treatment. In the "Swing" version, for example, cue out the first intro bars and cut-in on the lyrics to make a close tie-in with your ID.

Have staff members suggest ideas on how to expand the campaign's effectiveness. You may wish to give a portable to those on your staff who offer the most valuable suggestions.

Promote the campaign in your special shows. If you have audience participation shows, quiz programs, etc., work in important questions about radio. You can develop some good ones from the NAB Public Relations Service publication "A Date With Radio."

Contest Tie-In's

Consider developing a contest. Think in terms of those that will attract widespread public attention. For example, select groups such as schools, civic and fraternal groups, maybe include various occupations such as teachers, policemen and firemen. Have contestants submit a statement in 100 words or less telling what the '69 slogan *"Radio . . . The What's Happening Sound"* means to them.

Finding the oldest radio can be the basis of a good contest. Offer a new one for the oldest, still usable set turned in. Tie this contest to one of your radio retailer's promotions. Have him sponsor the contest and have contestants bring the radio to his place of business. This is a good demonstration of radio's power to pull in people to his place of business. Be sure to get interviews with contestants for use on your station.

Have a special contest for school children. Break it up into several groups, grades 1-through-6, 7-through-9, 10-through-12. Give radios for prizes. You could use student art as the basis for the first group, the most unique installation of a portable on a bike for the second group, and maybe the third group could be asked to build crystal sets. You could award prizes for the most elaborate, interesting, efficient, etc.

Hide and seek contests are always good standbys. Hide gift certificates donated by cooperating retailers in various locations about town. Give on-the-air clues every time the jingle is played. This will increase audience reaction to the jingle. Gifts should be radios, of course!

You might wish to consider awarding a radio for the best letter from a listener on a topic of high local interest.

Slogan searches are good, too. Similar to the gift certificates but different in that you place slogans throughout the city (desks in offices, etc.) and announce the slogan of the day, perhaps even with a clue. Persons finding that particular slogan would win a radio.

Important: Have your attorney approve all contest plans.



here's your 1969 National Radio Month Kit!

an NAB public relations aid

It includes . . .

- A Bright, New Jingle!
- Jingle Cut-In Announcements!
- Spot Announcements!
- A Speech Text for Radio Month!
- Station Promotion Ideas!
- Suggested Dealer Tie-In's!

Available in Stereo!

If you broadcast in stereo, or plan to before the clearance period ends (July 30, 1969), ask for your free, stereophonic recording of the jingles. We'll send it right away!

Write:
JOHN M. COURIC
Vice President for Public Relations
National Association of Broadcasters
1771 N Street, N.W. / Washington, D.C. 20036

A SPEECH TEXT TO HELP YOU *BUILD RADIO* FROM THE NATIONAL ASSOCIATION OF BROADCASTERS

Length: About 2,500 words
About 25 minutes

The time we live in has been described in many ways. From 1945 to the mid-fifties, men were awed by a new force in the world. The overwhelming might of nuclear power clearly marked that decade as the "Atomic Age." Other eras followed closely on the heels of each other.

We had barely become accustomed to the stepped-up pace of the "Jet Age" before finding ourselves on punch cards being run through the "Computer Age." Intertwined in this same time zone was the "Electronic Age"—a maze of transistors and integrated circuits that gave us the portable radio and other wonders.

This brings us to the present, which is naturally referred to as the "Space Age." But a more accurate and all-encompassing designation for these days—one that would describe the increasing interplay between man and his altered environment—would be the "Age of Complexity."

Its hallmark is constant change. This makes it essential that we keep up with what's happening. If we don't, we find we're living in the past. We not only must keep up with what's happening, but we must have some interpretation, too. And for accuracy, conciseness and speed—together with expert analysis and interpretation, I commend to you radio.

Now, one might charge me with being somewhat prejudiced with my media, and I probably am. But one thing is certain. Radio is the most flexible communications tool ever devised to keep you in constant touch with the community . . . the nation. . . and the world. And more and more these days, radio's coverage is literally out of this world.

an NAB public relations aid

1771 N STREET, N.W., WASHINGTON, D.C. 20036

As Astronauts Borman, Lovell and Anders orbited the moon last Christmas, you heard their voices on radio from a quarter-million miles in space. And no matter what you were doing at the time . . . trimming the tree, wrapping presents or enjoying a meal with the family . . . you didn't have to stop what you were doing to listen. That's the beauty of radio—it's there to serve you . . . never a distraction, but an integral part of your natural surroundings.

Last year, the National Association of Broadcasters, of which ———— is a member, carried out a nationwide study to find out how and where radio fits into America's present-day living patterns. I think you'll be interested in some of the facts the survey turned up:

—The two most popular types of programming on radio are news reports (preferred by 87 per cent of those interviewed) and music (77 per cent).

—Half of all radio listeners usually tune in to hear particular programs. Nearly 40 per cent do so just for the sheer pleasure of having radio on.

—Two-thirds of those interviewed report listening to one station most of the time and four-fifths have a particular program or station in mind before they tune in.

—Virtually all (96 per cent) say they are satisfied with today's radio.

The overwhelming preference for news programs is understandable. It shows dramatically our great need to know. And "Radio . . . The What's Happening Sound," is the only medium that keeps you informed of minute-to-minute developments from international capitals or the county courthouse.

Radio is a perfect news reporting medium because it is the fastest. Radio's signals come to you at the speed of light . . . at 186 thousand miles a second, or to make that figure a little more meaningful, that's equal to more than seven times around the equator in a single second. Such speed puts to shame an orbiting spacecraft, which takes about 90 minutes to make just one trip around the Earth. There's little wonder that people who want the sound of news when it's happening . . . not when it's history . . . prefer radio.

Radio broadcasts a steady stream of fast breaking news developments, business briefs, sports results, stock market listings and weather reports. Around the clock it keeps a steady finger on the pulsebeat of the world. Radio's role in news is demonstrated dramatically during prolonged crises . . . such as the six-day Middle East war . . . or high adventure . . . like the flight of Apollo 9.

Some radio stations are now experimenting with new forms of news programming. One of the more offbeat approaches is found at a station near Los Angeles which has a poet-singer on its staff. He renders special commentary on some of the more dramatic news of the hour in ballads accompanied by a guitar and other musical instruments. Typical of his style is this dirge chanted at the death of Robert Kennedy:

He was circled by football stars and other heroes,
A decathalon champion and astronaut too.
But assassins don't shout now;
They shoot without warning and the circle is broken as the bullets fly through.
The death brew keeps on churning and the hate wheel keeps on turning.
Circle dance, where will you end?

But radio is much more than news. It's the medium for music as well. The top tunes from tin pan alley make radio the what's happening sound. Some people like their music hot and fast. Some like it smooth and sweet. Some like it with a rhythmic beat. On radio, you hear the music you like . . . the way you like it. From Bach to Basin Street . . . from current ballads to country and western tunes . . . there's a wonderful variety of music to enjoy on radio.

There's music to dance by . . . music to relax by . . . music to lift you up when you're feeling blue. Radio helps you wake up on the right side of the bed each morning and fills your day with melodies to lighten work loads and brighten leisure hours. And when the day is over, radio offers you music to unwind by. It would cost an individual a small fortune to buy for himself the wonderful musical entertainment that radio provides free.

We at ———— hope that you enjoy the music we play for you each day. It results from a carefully followed policy, and I'd like to tell you about it briefly. In order for you to hear the very best that the record world has to offer, we listen to hundreds of new releases each month. Some records are smash hits from the first play . . . while others are just smashed. As our listeners, you have a right to expect only the best music available. And, as a responsible radio station and member of the National Association of Broadcasters, we are dedicated to providing the most wholesome broadcast product possible, only the best for you.

I've just described the vital role of information and entertainment in radio. But there's another facet of a station—which sometimes isn't even reflected in the programming schedule—that makes radio the what's happening sound. It's community involvement. It's an important aspect of our operation because radio cares about its listeners more than providing only for their need to know and their desire for diversion. Radio is interested in what happens to people personally . . . their problems—large and small.

A radio station in Washington, D. C., was concerned when a father of nine was beaten to a state of paralysis, and when a family of ten lost everything in a fire. The station's on-air pleas resulted in clothing, furniture, housing and cash for those needy people.

Another station on the west coast has won program awards for probing into drug addiction, birth control, the draft and other social problems. In Colorado, nearly 30 radio stations have joined in a unique experiment in service that goes far beyond the boundaries of a single community. They have created a "buckskin network" to get emergency messages to big game hunters isolated in the state's huge wilderness areas. The network has been so successful since it was started in 1962 that the idea has now spread to other states.

Community involvement and service takes many other forms. Some radio stations set aside time periods when citizens can call in complaints and ideas they want to bring to the attention of public officials. And some stations actively aid anyone who calls in a legitimate problem.

For example, a lady bought some stock and nearly a year later was still waiting for the broker to deliver the certificates. She explained the situation to a radio station. It notified the Securities and Exchange Commission, which in turn called the broker. Two days later the lady got her stock certificates.

In a more dramatic instance, the station went out of its listening area to befriend a family in a neighboring state whose son was about to be drafted. Two brothers from the family had already been killed in action in Vietnam. Knowing that the father was still in shock from the loss, the station contacted the proper authorities and won a compassionate deferment for the younger son.

Because of radio's reach and influence, the government often calls on the medium for help during times of national crises. One such plea has come from Rosel H. Hyde, Chairman of the Federal Communications Commission. He has asked radio to assume part of the responsibilities for uniting the nation in a time of racial unrest. Calling on broadcasters to help "eliminate attitudes which divide our society," he said he believes the medium has the potential "to be the most effective unifying force available to man."

Mr. Hyde said that broadcasting cannot solve the problems of riots but can contribute "significantly toward healing the wound—toward furtherance of a feeling of national unity."

Broadcasters, sometimes at important economic loss, have concentrated much effort in this regard. A radio station in St. Louis has a plan called "Partners in Progress" through which it is providing newly established Negro-owned businesses in the ghetto with free advertising and on-air promotions. The station owner says the $250,000 worth of services being given is not charity since he expects the businesses he is helping to one day become some of his most successful paying accounts.

Radio is also helping the nation "cool it" in another way. The United Methodist Church is sponsoring a radio program dubbed "Night Call" which concerns itself with vital issues and quite often becomes a dialogue between the races. The one-hour of talk is carried live each week night by 90 stations across the country.

Listeners may call collect from anywhere in America to discuss the issues with prominent guests such as writer James Baldwin, the Reverend Ralph Abernathy, boxing champion Muhammad Ali and New York Mayor John Lindsay. One of the most provocative visitors on "Night Call" was Stokely Carmichael. Some 64,000 callers wanted to talk with him. By giving voice to what's going on in America, radio becomes the sound of what's happening.

Another way that radio helps get things done for the community and the nation is by broadcasting editorials. A recent survey by the National Association of Broadcasters shows that 70 per cent of the adult population has heard editorials over the air, and a sizeable number of those who have would like more of them.

The main value people see in broadcast editorials is that they inform and educate them about current issues. About four-fifths of those aware of broadcast editorializing, NAB's survey found, report that aired editorials have made them think more about the subject. One-half say that broadcast editorials helped them make up their minds about an issue. One-quarter feel that on-air editorials got them to change their minds. And one-seventh say they caused them to do something about the subject of the editorial.

Broadcast editorials also have an influence on our elected officials. One radio editorial persuaded a governor not to abolish measures for consumer protection. Another prodded a state legislature into voting funds for a treatment center for alcoholics. And still another prevented the closing of a state's mental-health day-care centers. Radio editorials certainly make things happen.

(HERE YOU MAY WISH TO DESCRIBE YOUR STATION'S EDITORIAL ACTIVITIES)

We've been looking at some of the many features that make radio the nation's number one communications medium. Another function that clearly shows the power of radio is its ability to move products and services through advertising.

In 1968, revenues from radio advertising reached an all-time high . . . totalling more than one billion dollars. In reaching this impressive milestone, radio outstripped all other major advertising media. Radio sales climbed 12 per cent last year, compared with a gain of 9 per cent for television, 5 per cent for newspapers, 3 per cent for magazines and 10 per cent for outdoor advertising.

The businesses that advertise on radio do so because they know it's a mover. It not only moves ideas, it moves listeners to nearby stores to move merchandise off shelves. Radio advertising also creates demands for more services of all kinds. This keeps factories humming and creates more jobs . . . which in turn means more prosperity and a better life for everyone.

Radio's role in modern America . . . and in America's future . . . is indispensable. It informs, interprets, influences and entertains with superb agility. Radio also performs another vital task—it keeps us in touch with the tempo of the times.

Our own language provides a good example of how radio does this. More new English words have come into being during the past 50 years than in the 900 years preceding the Twentieth Century. Without radio to introduce them gradually into the mainstream of our everyday vocabulary, it's doubtful if these words would have been absorbed so rapidly.

Radio also keeps us in tune with social and technological changes. Today's world is full of the miracles of electronic wizardry. They work for us, entertain us, defend us, keep track of us, and send us on our way at speeds that stagger the imagination. Yet despite them . . . and sometimes because of them . . . the complexities of our civilization often threaten to swamp us.

Many of these complexities . . . the problems that confront us daily . . . are directly related to our country's growing pains. For no nation in history has ever leaped forward so far as ours has in the past half

century. Our achievements have not only brought us an advanced standard of living but new ways of living as well.

As the rate of change accelerates, radio more and more becomes your key to the good life of today and the brave world of tomorrow. Radio keeps you on top of what's happening . . . because it is what's happening. It's the sound of some 200 million people working . . . playing . . . building a nation.

Never before have Americans been in the midst of so many adventurous undertakings as we are today. Bold advances are being made in science and medicine . . . new cities designed for changing times are being created . . . the moon and the planets beyond are in our grasp.

It's happening . . . and you'll hear about it first on "Radio . . . The What's Happening Sound."

SPOT ANNOUNCEMENT #1 LENGTH: APPROX. 60-SECONDS

ANNOUNCER: A manned spacecraft orbits the moon... a new chemical breakthrough conquers a deadly disease... diplomats meeting in Paris attempt to bring peace to Vietnam... and underwater scientists find new knowledge in the darkness of the ocean floor. It's what's happening. And radio... the "what's happening" sound, tells you about it -- instantly, day-or-night, around-the-clock -- with the speed of light. Whether it's a P-T-A meeting, a Congressional debate or, an astronaut reporting enroute to the moon, radio is the sound of busy people "doing their thing" ... people "hard at it"... contributing to the enlightenment of mankind, and a better world for all of us. If it's happening, you'll be first to know about it with radio... the what's happening sound!

- 0 -

SPOT ANNOUNCEMENT #2 LENGTH: APPROX. 45-SECONDS

ANNOUNCER: Each of us has a primary interest. It might be sports, art, music, literature, theater, cooking, maybe gardening. But whatever your interest, radio complements it with reports on almost every subject under the sun. Radio's wide-ranging features tell what's happening in medicine, industry, finance, government, computer science and space technology. But if the subject is weighty radio understands that you're busy. So it boils it all down to clear, concise, accurate reports on what America's productive people are doing. Essentially, radio is what's happening. And that's the basis for radio's all-age appeal. Radio is "The What's Happening Sound!"

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SPOT ANNOUNCEMENT #3 LENGTH: APPROX. 40-SECONDS

ANNOUNCER: It's been said that "one man's entertainment is another's education." Or, to put it another way, a program of classical music might be a relaxing experience for some, but for others it might be quite difficult. Here at (CALL LETTERS) we understand this. And that's why we feature a wide range of music in our programming. So when you're looking for a pleasant way to spend the day, dial (CALL LETTERS OR FREQUENCY). You'll hear music to keep you relaxed and radio-refreshed all through the day. And you can enjoy it wherever you are, whatever you're doing. You can dial a tuneful smile, a pleasant memory or, a new experience with (CALL LETTERS) radio... "the what's happening sound" in (AREA, CITY, COMMUNITY).

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SPOT ANNOUNCEMENT #4 LENGTH: APPROX. 30-SECONDS

ANNOUNCER: What's the most-wanted, most-listened-to sound in all America? The answer is radio. Radio's the sound of what's happening --whether it's across the street, across town, across the nation, around the world or deep in outer space. You're first to know with radio. It communicates. It cuts to the core of the news and tells you about it -- quickly, clearly, concisely, accurately. There's nothing under the sun with the speed of radio. It's clearly first... ahead of any other media. Wherever you are, whatever you're doing, you're in touch with the world with Radio... "The What's Happening Sound!"

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SPOT ANNOUNCEMENT #5 LENGTH: APPROX. 25-SECONDS

ANNOUNCER: Day-in, day-out, all around the clock, Radio..."The What's Happening Sound," keeps you in touch with what's going on. The latest music, news, weather, sports...whatever your interests are, it's yours free on radio. Radio's the "What's New" sound. You can depend on it. Wherever you are, whatever you're doing, you're in touch with the whole, wide world with Radio... "The What's Happening Sound!"

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SPOT ANNOUNCEMENT #6 LENGTH: APPROX. 20-SECONDS

ANNOUNCER: Maytime is Springtime... and May is also National Radio Month. So get set now to enjoy your fun in the sun more with a good portable radio. Not only will a good ~~AM/FM~~ portable add pleasure to your fun out-of-doors, but it can be an added measure of security for you and your family should an emergency occur. You're in touch with the world with Radio... "The What's Happening Sound!"

- 0 -

CONTINUITY TO HELP YOU *BUILD RADIO WITH RADIO* FROM THE NATIONAL ASSOCIATION OF BROADCASTERS

SPOT ANNOUNCEMENT #7 LENGTH: APPROX. 20-SECONDS

ANNOUNCER: There was a time in this country when people used to say "no news is good news." But that just isn't true any more. Today, each of us has a big responsibility to keep informed. and radio's the modern way to do it. Radio brings you the news while it's still news... many times while the news is actually being made. And radio's in-depth interviews and discussions provide an added insight into what's going on in this restless and changing world of ours. To stay in the know, depend on radio... the what's happening sound.

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MARGO

SPOT ANNOUNCEMENT #9

LENGTH: APPROX. 15-SECONDS

ANNOUNCER: Here's a driving tip for motorists. You can turn those miles into smiles with the pleasure sounds of radio. So dial a smile wherever you are and stay in touch with what's going on with WEMJ radio... the what's happening sound.

- 0 -

SPOT ANNOUNCEMENT #10 LENGTH: APPROX. 15-SECONDS

ANNOUNCER: All across the land more people than ever before are listening to radio. The reason is simple. Radio's the sound of what's going on. And there's fun for everyone. Enjoy the new, exciting sounds of the world around you on radio... the what's happening sound!

- 0 -

JINGLE CUT-IN # 1 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) Radio's the skywide, pleasure-
packed sound of what's happening...
your favorite tunes, the ball
scores, the latest news. It's
all yours free -- at the instant
of your command -- on radio...
the what's happening sound!

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60

JINGLE CUT-IN # 2 LENGTH· 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) You're in the know with radio. And in (CITY, AREA, COMMUNITY) (CALL LETTERS) guarantees it. You're in touch with the world around you with (CALL LETTERS) Radio... "The What's Happening Sound!"

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60

- 0 -

JINGLE CUT-IN # 3 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) Standards to pops, the tunes
are tops on (CALL LETTERS) Radio...
"The What's Happening Sound!"

The (FREQUENCY) spot is the number
one stop on the pop music parade
in (AREA, CITY, COMMUNITY).

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60



JINGLE CUT-IN # 4 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) Wherever you are, whatever you do, the sound of music's always in the air...And you hear it best on (CALL LETTERS) Radio..."The What's Happening Sound!"

MUSIC: JINGLE. (UP & OUT TO FINISH:) :60

JINGLE CUT-IN # 5 LENGTH: 60-SECONDS

MUSIC: JINGLE DISC. CUT 2. (UP & FADE TO BG AT "DOUGHNUT" FOR:)

ANNOUNCER: (W/BG) May is National Radio Month... but May also means funtime out-of-doors, where the portables play. Take the good, wholesome fun of radio with you wherever you go with an AM/FM portable!

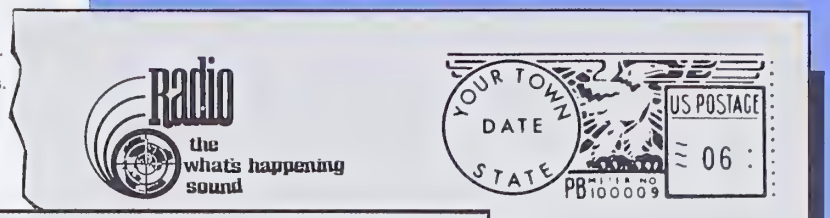
MUSIC: JINGLE. (UP & OUT TO FINISH:) :60


CONGRATULATIONS ON YOUR...
THE BROADCASTER'S MARCH
AND OTHER MARTIAL AIRS
AMBASSADORS TO THE COMMUNITY
Promoting Your Radio Station Year-Round
Speaker's Guide
for radio broadcasters
AIR TIME
RADIO U.S.A.
RADIO RADIO RADIO RADIO RADIO RADIO RADIO RADIO RADIO RADIO
NAB
IN REFERENCE TO RADIO
Radio & Television
public relations aids
THE BROADCASTER'S MARCH
By SAMUEL LOBODA
STUDY GUIDE ON BROADCASTING



National Association of Broadcasters 1771 N Street, N.W., Washington, D.C. 20036

Design A—
For Model "R" and "53" Meters.





Design B—
For Model "DM" Meters.

1969 postage meter ads

Economical

Distinctive

Effective!

an
NAB
public relations aid

These are your new, 1969 National Radio Month postage meter ads. The two styles shown here are available from Pitney-Bowes, Inc., for use on your P-B postage meter.

Low in cost, these miniature billboards serve as a natural cross-media tie-in to support your station's radio promotion—not only during Radio Month, but throughout the year! Put them to work for you. They'll carry the good word about radio to your clients and other correspondents every time you stamp and seal your mail.

NAB members enjoy a special discount from Pitney-Bowes on orders for either of these plates. The NAB member price for design "A"—for use on all P-B meters except the "DM" model—is $12.25, plus tax where applicable, postage paid. Design "B" is for use on all P-B model "DM" meters. The price is $9.25, plus tax where applicable, postage paid. Be sure to include the model or serial number of your postage meter machine on your order.

All Pitney-Bowes sales representatives have been informed by the factory of the availability of these special radio meter ads. You can place your order through your local Pitney-Bowes sales office or expedite it yourself by using the special, pre-addressed order card provided below.

Pitney-Bowes, Incorporated
Stamford, Connecticut

Gentlemen:

Please enter our order for the 1969 National Radio Month postage meter ad plates as specified. Thank you!

Design A _____ (quantity) at $12.25 each for "R" and "5300" meters.

Design B _____ (quantity) at $9.25 each for "DM" desk model meters.

Add any local tax that may apply.

Our meter model or serial number is _____.

_____
Station

_____
Street Address or P.O. Box Number

_____
City

_____
State Zip Code

_____
Name of Ordering Official

TO: Pitney-Bowes, Incorporated

Walnut and Pacific Streets
Stamford, Connecticut 06904

Radio

the what's happening sound

Radio

the what's happening sound

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS



Celestial Harmonies

2LP CEL 013/14 DIGITAL



"Wherever two or three gather in my name, there I AM among them," said the Lord - Matthew 18:20


LASER
DANCE
FEAR (REMIX)
BATTLE CRY


LASER
DANCE
D.J. INFO
SIDE A : FEAR (REMIX) 6:10 124 BPM
SIDE AA : BATTLE CRY (REMIX) 5:10 122 BPM
BATTLE CRY (SPACEMIX) 5:15 122 BPM
FEAR IS COMPOSED , ARRANGED & PRODUCED BY MICHIEL v/d KUY
BATTLE CRY IS COMPOSED & ARRANGED BY ROB van EIJK
BATTLE CRY IS PRODUCED BY ROB van EIJK & MICHIEL v/d KUY
EXECUTIVE PRODUCER : ERIK van VLIET
PUBLISHMENT BY THE COMPANY OF THE TWO P(I)ETERS
MADE IN HOLLAND
HOT SOUND RECORDS
PLEINWEG 242 3083 EZ
ROTTERDAM HOLLAND
PHONE : (0)10–4841936
HS 8724
FEAR (REMIX)
BATTLE CRY

AIR-1003-4

Alisabethe Jergens



ALR-1605-A

Alisabethe Jergens



SIDE ONE
"HUNGRY FOR YOUR LOVE"

Written By: Dale Schacher
Blendingwell Music Inc. © 1977
Arranged By: Don Vincent
Joe Esposito & Eddie Hokensen of Brooklyn Dreams
Courtesy of Casablanca Records

SIDE TWO
"SUPERNATURAL WOMAN"

Written By: Donald R. Hockett
Deanna L. Hockett
First National Music Co. © 1978
Arranged By: Don Vincent
Produced By: Bob Stone/P. Forsythe
Recorded By: Larrabee Sound—Hollywood, CA
Westlake Audio—Hollywood, CA
Studio Marcadet—Paris, France
Mixed at Country Lane Studios—
Munich, Germany
Engineered By: Bob Stone
Art Direction: Eddie Douglas

How do I write in a paragraph who I am, how I feel, where I've been and where I want to go? I don't! I can't! The waste paper basket gets full. Instead, you put down this cover, turn down the lights, put on the record, and let the music start. Dance if you feel it, but don't forget to smile. For behind all my words and breaths, you'll be able to feel a little bit of me, at least for awhile. You'll find me right behind "that feeling" that makes you smile.

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APRIL TWENTY TWO PRODUCTIONS
LOS ANGELES/PARIS

~ 14 ~

UNRELEASED SONGS

BEATLES DISCS



Delicious Together

BETTY EVERETT & JERRY BUTLER



VJ-1099

VJ
VEE-JAY RECORDS

DELICIOUS TOGETHER

BETTY EVERETT & JERRY BUTLER



Here, for the first time on records, are the two great hit makers Betty Everett and Jerry Butler.

Betty, in the last year, has come to be regarded as the girl with the brightest future of any female vocalist on the scene today. Her recording of "You're No Good," which sold over half a million copies, was quickly followed by the big hit "Shoop Shoop Song," a record that remained on the national best selling charts for months.

Although it has become the custom in the music business to try to classify new singers as "like someone," the experts have been hard put to categorize Betty as she fits no ordinary comparative niche. Her own unique style and vocal charm have completely seduced her listeners and devotees. Her teaming with Jerry Butler in this album gives her the opportunity to sing with an artist that stands as a giant in the recording industry.

Jerry Butler probably has made more hits on a consistent level than any other artist. His massive audience is to be found in every corner of the world. He has the rare ability to reach all markets including the popular, rhythm and blues market etc. This type of vocal domination and spread of audience is almost unheard of in an industry that has become specialized.

To list the number of hits Butler has to his credit would need an album jacket twice the size of this. However, to name a few Jerry Butler chart makers and best sellers—"He Will Break Your Heart," "For Your Precious Love," "Moon River," "Make It Easy On Yourself," "Need To Belong" and "I'm Telling You."

Like the best of all couplings—they jell beautifully—Betty and Jerry are delicious together.

side one

LET IT BE ME

LOVE IS STRANGE

JUST BE TRUE

SINCE I DON'T HAVE YOU

IT'S ALL RIGHT

OUR DAY WILL COME

side two

AIN'T THAT LOVING YOU BABY

I CAN'T STAND IT

THE WAY YOU DO THE THINGS YOU DO

LET THE GOOD TIMES ROLL

FEVER

COVER DESIGN AND PHOTO GEORGE S. WHITEMAN

PERCUSSION

..... JOHN DOWLAN

IN

RUDIMENTAL DRUMMING

THE 26 STANDARD AMERICAN DRUM RUDIMENTS

POPULAR RUDIMENTAL VARIATIONS

CONTEST SOLOS - FULL PERCUSSION ENSEMBLE SELECTIONS



FLP2083

PERCUSSION ..... *JOHN DOWLAN*

IN

RUDIMENTAL DRUMMING

THE 26 STANDARD AMERICAN DRUM RUDIMENTS
POPULAR RUDIMENTAL VARIATIONS
CONTEST SOLOS - FULL PERCUSSION ENSEMBLE SELECTIONS

SIDE ONE
(30:04)

THE 26 STANDARD AMERICAN DRUM RUDIMENTS

1 - The Long Roll
2 - The Five Stroke Roll
3 - The Seven Stroke Roll
4 - The Flam
5 - The Flam Accent
6 - The Flam Paradiddle
7 - The Flamacue
8 - The Ruff
9 - The Single Drag
10 - The Double Drag
11 - The Double Paradiddle
12 - The Single Ratamacue
13 - The Triple Ratamacue
14 - The Single Stroke Roll
15 - The Nine Stroke Roll
16 - The Ten Stroke Roll
17 - The Eleven Stroke Roll
18 - The Thirteen Stroke Roll
19 - The Fifteen Stroke Roll
20 - The Flam Tap
21 - The Single Paradiddle
22 - The Drag Paradiddle # 1
23 - The Drag Paradiddle # 2
24 - The Flam Paradiddle-Diddle
25 - Lesson 25
26 - The Double Ratamacue



SIDE TWO
(19:29)

RUDIMENTAL VARIATIONS

1 - The Four Stroke Ruff
2 - The Single Seven or Sextuplet
3 - The Flam Accent # 2
4 - The Six Stroke Roll
5 - The Triple Paradiddle
6 - The Single Nine

FULL PERCUSSION ENSEMBLE SELECTIONS

Marching Solo # 1
Percussion Rhythm of Alabamy Bound
and Waiting For The Robert E. Lee
Marching Solo # 2

Snare Drum used in the performance of this recording is the new ROGERS Custom Built "Dyna-Sonic" Model furnished by Tollin & Welch Drum Studios of Music City, Philadelphia.

ABOUT JOHN DOWLAN

In the short 36 years of his life, John Dowlan not only learned the art of drumming, he mastered it in such a way that he went on to win many titles and national honors.

Five times a National Champion, he also holds the following titles: National Open Champion 1958-59-60; National VFW Champion 1949-50-51-52; Eastern States Champion 1950-51-52; Mason-Dixon Champion 1958-59-60; Pennsylvania-Maryland Champion 1958-59; and many others.

The championship corps he has instructed reads like a story book. Among them are such world famed corps as: Reilly Raiders, Archer-Epler Musketeers, Reading Buccaneers, The United States Air Force Drum & Bugle Corps of Washington, D. C., Vasella Musketeers, Bracken Cavaliers, Yankee Rebels; and other past greats which included: Osmund Hurricanes, Liberty Bell, West Reading and others.

Yes, for a young man, John Dowlan has certainly left his mark on today's drumming enthusiasts. It was John Dowland who "invented" and developed the art of "backsticking". Today, many of the top drum sections in the nation are using the "backsticking" in their repertoire.

And so goes the story of John Dowlan... a drummer's drummer ....always working to perfect new techniques and new rhythms into today's modern drum line.

ABOUT THE RECORD

This is a High-Fidelity demonstration record of the 26 Standard American Drum Rudiments, along with other popular rudimental variations which are frequently performed by the champion drummers of today. You will also hear some modern rudimental contest solos and a few interesting full percussion ensemble selections.

The rudiments are played by John Dowlan, who has been National Champion in this field for 5 years and has instructed hundreds of students in the manner displayed on this recording.

Each rudiment is played Open - Close - Open -- that is, start very slowly and gradually increase speed evenly until the rudiment is fast or closed; then gradually decrease speed evenly until the original starting tempo is reached and the rudiment is open again.

The percussion ensemble numbers are played by members of the Vasella "Musketeers" Junior Drum & Bugle Corps, Philadelphia, Pa. They are Penna. State American Legion and V. F. W. Champions for 1961, 1962-63, and are instructed by Mr. Dowlan.

It is our hope at Fleetwood that this recording will prove to be an invaluable training aid for future percussionists, and a handy refresher to those who have mastered the difficult art of drumming.

A personal note of gratitude to John Dowlan. Not only is he one of the busiest instructors of the art today, he also manages to write the very popular "Drummers Service" column in Drum Corps News in addition to being a very busy judge among other duties.

Notes by RICHARD I. BLAKE, *Recording Director*

ABOUT THE RECORDING

The entire PERCUSSION album was recorded in Haddenfield, New Jersey. It was recorded on stage in the Auditorium of St. Mary's High School. This recording was mastered in both monaural and stereophonic sound. It is our belief that owners of stereophonic play-back equipment will receive greater sound coverage and separation of ensemble work contained herein; hence the production of this album in stereophonic sound as well as the regular monophonic version.

The high speed tape masters were made on a Presto 800 two channel stereophonic tape recorder. Neumann U 48a microphones were used and a cardiod pattern was utilized. Transfer of the high speed masters was made on an Automatic Neumann Lathe of the latest design, using Westrex 45/45 stereo cutters.

Recorded by RICHARD I. BLAKE

FLP 2083 FSLP2084

Printed in U.S.A.

FLEETWOOD RECORDS • MANUFACTURED BY RAVIN RECORDINGS, INC. • LYNN, MASSACHUSETTS

SIDE 1

ANNIVERSARY OF MY MIND	2:38
FOR THE WORLD	1:45
WAKING UP	3:10
MOVING DAY	2:17
AFTER THE BEFORE	3:27

SIDE 2

DISTANT, OH SO FAR	3:10
ROSSBY	3:13
FLOCK OF BIRDS	2:33
SUNDAY SUIT OF CLOTHES	2:35
WE'RE GROWING	2:39

ALL SELECTIONS —
UNART MUSIC CORP (BMI)

ASCOT RECORDS TM
A DIVISION OF
UNITED ARTISTS
RECORDS, INC.
729 SEVENTH AVENUE
NEW YORK 19, NEW YORK




Linda
Hargrove
music
is
your
mistress

EKS-75063 STEREO

SIDE ONE

FALLEN ANGEL 3:01
electric guitar GRADY MARTIN
electric dobro PETE DRAKE
acoustic guitar LINDA HARGROVE
piano EARL BALL
bass BOB MOORE
drums & percussion KARL HIMMEL
vocal group GARY S. PAXTON SINGERS

NEW YORK CITY SONG 3:51
electric guitars GRADY MARTIN, JIMMY COLVARD
steel guitar PETE DRAKE
acoustic guitars CHIP YOUNG, JIMMY COLVARD, LINDA HARGROVE
piano HARGUS "PIG" ROBBINS
bass HENRY STRZELECKI
drums JERRY CARRIGAN

LET IT SHINE 2:24
electric guitars GRADY MARTIN, JIMMY COLVARD
steel guitar PETE DRAKE
acoustic guitars CHIP YOUNG, LINDA HARGROVE
piano HARGUS "PIG" ROBBINS
bass HENRY STRZELECKI
drums JERRY CARRIGAN

SING, FEELIN', SING 3:58
electric guitar GRADY MARTIN
acoustic guitars DAVE KIRBY, HAROLD BRADLEY, LINDA HARGROVE
piano JERRY SMITH
bass BOB MOORE
drums BUDDY HARMON
vocal group GARY S. PAXTON SINGERS
strings

MY SECRET SELF 4:03
electric guitar GRADY MARTIN
acoustic guitars DAVE KIRBY, HAROLD BRADLEY
piano JERRY SMITH
bass BOB MOORE
drums BUDDY HARMON

THE FARMER'S FORMER WIFE 2:53
acoustic guitars JIMMY COLVARD, LINDA HARGROVE
dobro PETE DRAKE
organ EARL BALL
upright bass JOE ALLEN
drums & percussion KARL HIMMEL
harmony vocal MELBA MONTGOMERY

strings
1st violin SHELDON KURLAND, STEPHANIE WOOLF
2nd violin GEORGE BINKLEY, LENNIE STRAIGHT
viola GARY VANOSDALE
cello MARTHA McCRORY

PRODUCED
BY
PETE DRAKE
For
PETE DRAKE PRODUCTIONS, INC.

SIDE TWO

MUSIC IS YOUR MISTRESS 2:53
electric guitar GRADY MARTIN
acoustic guitars CHIP YOUNG, JACK SOLOMON, LINDA HARGROVE
piano HARGUS "PIG" ROBBINS
bass HENRY STRZELECKI
drums JERRY CARRIGAN
strings

I FEEL FREE NOW 2:49
electric guitar JIMMY COLVARD
acoustic guitar LINDA HARGROVE
piano EARL BALL
bass JOE ALLEN
drums KARL HIMMEL
vocal group THE ANITA GROUP SINGERS

COUPLES 3:07
electric guitar GRADY MARTIN
acoustic guitars DAVE KIRBY, HAROLD BRADLEY, LINDA HARGROVE
piano JERRY SMITH
bass BOB MOORE
drums BUDDY HARMON
strings

DON'T LET IT BOTHER YOU 3:39
electric guitar JIMMY COLVARD
acoustic guitars BOBBY THOMPSON, LINDA HARGROVE
piano EARL BALL
bass JOE ALLEN
drums & percussion KARL HIMMEL

A SONG I WAS TOO FOOLISH TO BELIEVE 3:33
electric guitar JIMMY COLVARD
acoustic guitar LINDA HARGROVE
steel guitar PETE DRAKE
piano EARL BALL
bass JOE ALLEN
drums & percussion KARL HIMMEL
vocal group MELBA MONTGOMERY, LINDA HARGROVE

WHEN HE LEADS HIS LAMBS AWAY 3:35
electric guitar JIMMY COLVARD
acoustic guitars BOBBY THOMPSON, LINDA HARGROVE
piano EARL BALL
bass JOE ALLEN
drums KARL HIMMEL
vocal group GARY S. PAXTON SINGERS

Mixers PETE DRAKE, STAN KESLER
Recorders STAN KESLER, DAVID WEST, LINDA HARGROVE
Recorded, Produced, and Created at Pete's Place,
809 18th Ave. So., Nashville, Tennessee

FALLEN ANGEL recorded at Columbia Studio B in Nashville, Tennessee
Engineer STAN HUTTO
Recorder CHARLES BRADLEY
Mixed by PETE DRAKE at Pete's Place

Strings arranged by Hank Levine

The Gary S. Paxton Singers GARY S. (BRUSH APE) PAXTON, DIANE HARRISS, LAVERNA MOORE, LARRY STRZELECKI, DUANE E. WEST

The Anita Group Singers JAMEY RYAN, LANNY AVERY, LINDA HARGROVE

Jamey Ryan Courtesy of Atlantic Records
Dave Kirby Courtesy of Dot Records
Melba Montgomery Courtesy of Elektra Records
Jerry Smith Courtesy of Ranwood Records

Special thanks to RUSS MILLER, PETE DRAKE, JAC HOLZMAN
Extra Special Thanks to AL SIMPKINS, SONNY BROOKS
and the HARPTONE GUITAR CO. for their extraordinary kindness

Photography FRANK BEZ Art Direction ROBERT L. HEIMALL

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A Division of Warner Communications, Inc.
15 Columbus Circle,
New York City 10023

elektra

VG-8665

The Tenor Sax
Eloquence of Stan Getz
merges with the
Guitar Artistry of
Laurindo Almeida
in an album
of pulsing
Latin Beauty



Menina Moca / Outra Vez
Winter Moon / Do What You Do, Do
Samba Da Sahra / Maracatu-Too

Laurindo Almeida appears through the courtesy of Capitol Records, Inc.

Produccion y Direccion Artistica:
TINO GEISER

Asistente de Produccion:
PANCHO SAENZ

Productor Ejecutivo:
ANTONIO "Tony" MORENO

Arreglos y Direccion Musical:
TINO GEISER (*)
PANCHO SAENZ (**)

Grabado en: ESTUDIOS "GOLDEN" - Mexico, D. F.
Ingenieros: SERGIO GARCIA
GONZALO SOSA
CARLOS MUÑOZ
Mezclas: SERGIO GARCIA
TINO GEISER
PANCHO SAENZ

Agradecemos sinceramente la colaboracion del *S. U. T. M.
*(Sindicato Unico de Trabajadores de la Musica) - Mexico



De pie: PANCHO SAENZ. Sentados: **CHUCHO AVELLANET, TINO GEISER**
Ingeniero SERGIO GARCIA



De pie: PANCHO SAENZ, ANTONIO "Tony" MORENO, EDMUNDO PEREZ, De La PAZ
Sentados: CHUCHO AVELLANET, TINO GEISER, Ingeniero SERGIO GARCIA



ANTONIO "Tony" MORENO, CHUCHO AVELLANET y TINO GEISER

Mfg. & Dist. by: TH RECORDS & TAPES, INC. -
10124 N. W. 80 Ave. - Hialeah Gardens, Fla. 33016

TH/AMF - 2204 / STEREO







CHUCHO
VALDÉS

DUNHILL abc RECORDS

STEREOPHONIC

DS-50029

STEPPENWOLF

INCLUDING THE HIT:

BORN TO BE WILD



STEPPENWOLF

DUNHILL abc RECORDS

50029



SIDE "A":
1. SOOKIE SOOKIE—3:09
(Don Covay)
2. EVERYBODY'S NEXT ONE—2.53
(John Kay, Gabriel Mekler)
3. BERRY RIDES AGAIN—2:45
(John Kay)
4. HOOTCHIE KOOTCHIE MAN—5:07
(Willie Dixon)
5. BORN TO BE WILD—3:28
(Mars Bondfire)
6. YOUR WALL'S TOO HIGH—5:40
(John Kay)

SIDE "B":
1. DESPERATION—5:35
(John Kay)
2. THE PUSHER—5:43
(Hoyt Axton)
3. A GIRL I KNEW—2:38
(John Kay, Morgan A. Cavett)
4. TAKE WHAT YOU NEED—3:28
(John Kay & Gabriel Mekler)
5. THE OSTRICH—5:43
(John Kay)

Produced By
GABRIEL MEKLER
Engineers
RICHARD PODOLOR
BILL COOPER
Recorded At
AMERICAN RECORDING CO.
Art Direction
Cover & Liner Design
GARY BURDEN
Photography
TOM GUNDELFINGER

DUNHILL RECORDS, INC. / NEW YORK–BEVERLY HILLS / A SUBSIDIARY OF ABC RECORDS, INC., 1330 AVENUE OF THE AMERICAS, N.Y.


FTS-3062
STEREO
THE ALAN BOWN
Verve FORECAST
Metro-Goldwyn-Mayer, Inc. Printed in U.S.A.



THE ALAN BOWN

A MIKE HURST PRODUCTION

Arranged by The Alan Bown
* Arranged by Phil Dennys
Engineers: Eddie Kramer and Terry Brown
Director of Engineering: Val Valentin
Art Direction: Dick Smith

Verve FORECAST

SIDE ONE

TOYLAND*†	2:34
MAGIC HANDKERCHIEF	3:16
LITTLE LESLEY†	2:10
ALL ALONG THE WATCHTOWER	3:09
SALLY GREEN	3:19
PENNY FOR YOUR THOUGHTS	3:39

SIDE TWO

STORY BOOK	3:15
TECHNICOLOR DREAM*†	2:55
LOVE IS A BEAUTIFUL THING†	3:32
VIOLIN SHOP	3:01
YOU'RE NOT IN MY CLASS	3:34
MY GIRL THE MONTH OF MAY†	2:48

All compositions ASCAP except (†) BMI

The Alan Bown is a group of rockers as English as crumpets in their appearance, as international as chicken soup in their appeal. Seven good-looking guys, and British to the bone—but their own very special sound breaks down all geographical barriers.

Onstage, they don't believe in just standing still and playing. And their contagious "live" enthusiasm has gained The Alan Bown a large following all over Europe. They zoom into a club in Scotland and when they're left, the usually staid Scottish lads and lasses are just as exhausted as they are. They flip into a rave in the South of France and suddenly the French and the English are blood brothers. They export a psychedelic, impossible, crazy, wonderful record called "Toyland" to the United States and once again the sun never sets on the Empire. As you'll hear in this, their first album in the United States.

Alan Bown:
Leader, trumpet player *extraordinaire* and the oldest member of the group (a senile 24). Born in Slough, Bucks, he has managed to overcome that infirmity, mostly because of his blue eyes and blond hair—plus a penchant for milk, Steve McQueen movies and getting ahead.

Geoff Bannister:
Born in St. Albans (Jane Marple once solved a mystery there), Geoff is an expert organist, fly swatter and "looner" (an old English sport played with a telephone and a croquet mallet). His professional ambition is to get a record in the Top 10 and his personal ambition is to get a record in the Top 10.

John Anthony:
The group's tenor sax player, John was born in Todmorden which is nowhere near Dundee-by-the-Sea. He has no favorite color, but enjoys eating Mousaka (a delicate pasta made in Erie, Pa.) by the dozen. His hair is blond, his eyes are blue and he will be 30 years old on February 15, 1977. (Send him a card.)

Stan Haldane:
Bass guitarist Stan enjoys swimming and boating and reciting his favorite colors (blue, black, mustard, green, yellow, brown and red) to anyone who will listen (there aren't many left). He wants very much for the group to be popular and he smiles a lot.

Jess Roden:
The youngest member of The Alan Bown (an under-age 20), Jess was born in Kidderminister (no reflection on his maturity or political leanings) and describes the color of his eyes as shut. The Alan Bown vocalist, Jess eats cornflakes to keep his vocal chords in shape and enjoys all movies featuring mothers.

Vic Sweeny:
Born in Chelsea, Vic grew up to be a drummer. He likes to swim, play tennis, golf and eat jellied eels. He has blue eyes, dark brown hair and his personal ambition is to be happy, have good health, and eat jellied eels.

Tony Catchpole:
Lead guitarist Tony was born in Klagenfurt, Austria and enjoys Coke and Natalie Wood just like any other typical Austrian/English boy. Two days older than Jess Roden, he freely gives the youngest Alan Bowner advice on how to get on in this world.

—David A. Kaufelt

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Manufactured by MGM Records Division; Metro-Goldwyn Mayer Inc., 1350 Avenue of the Americas, New York, N.Y. 10019

The selections contained in this album were previously released as Music Factory album MFS-12,000

THE ALAN BOWN
VERVE/FORECAST

ARE YOU READY TO USE

SELF-HYPNOTISM

TO MAKE LIFE GIVE YOU WHAT YOU WANT?



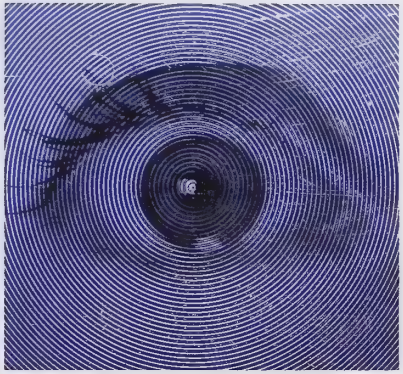
A "PROGRAMMED COURSE" IN LIVING AT TOTAL POWER

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Each INSTANT LEARNING COURSE consists of two 12" LP records, and accompanying text — that reinforces, but does not duplicate the information on the records.

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59SH



LEARN TO USE

SELF-HYPNOTISM

TO MAKE LIFE GIVE YOU WHAT YOU WANT!

by Arthur Sontged

HERE AT LAST IS A "LEAN-BACK-AND-LISTEN" COURSE THAT REVEALS NATURE'S OWN KEY TO REACHING AND CONTROLLING THE SUBCONSCIOUS—A TECHNIQUE THAT IS AVAILABLE TO ALL WHO DREAM OF A BETTER LIFE—WHO WANT MORE POWER TO ACHIEVE POWER, PRESTIGE AND A HIGHER INCOME!

HYPNOTISM IS MIND POWER!

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And, the more that you use these amazing techniques on yourself—the more rapidly you learn how to control others!

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Self Hypnotism

Arthur Sontged

WE ARE ALL HYPNOTISTS

In the reasonable study of hypnotism—it is important that we accept that the ability to strongly accept a suggestion is an inherent talent in us all.

In varying degrees of course. As an example:

When the theatrical hypnotist brings fifteen or twenty people on stage—asks them all a few questions—keeps about five and sends the others back to their seats—he has checked the degree of suggestibility of the group—and kept the most highly suggestible.

Now, with a group of willing people on stage—he can bring them into a state of acceptance of his suggestions. (or her—I know many fine, competent lady hypnotists!)

So—this means that without the desire to accept the suggestions of the hypnotist—there would be no hypnotist.

Following this, we now understand that—as a matter of absolute fact, we are really hypnotizing ourselves.

By accepting the suggestions, we have caused our minds to accept a situation that is established as real!

WHAT DOES THIS REALLY MEAN?

Simply put, this means that we are convincing ourselves that the suggestions fed to us by the hypnotist should be followed.

A word about this: Careful studies establish that mentally well balanced people accept no suggestions that are self-destructive. However, if the tendancy toward self-destruction is high in the individual, the potentially harmful suggestion could well put them over the edge. For this reason, please remember that the ability to self-hypnotize is a tool and must be used wisely, fully aware of the potential problems.

However, in the majority of instances, there is little if any danger.

So now we have established that we are actually our own hypnotist, being graciously cooperative to the theatrical hypnotist—when in fact, although he is doing the suggesting—we are doing all the work!

SUGGESTION AND SELF-HYPNOSIS

Of course, we are all open to suggestion. Happens every second of our waking day. Consider the blatant direct suggestion you are hammered with in the media—by the sellers of medicines to the sellers of politicians.

Fact—semi-facts—fables—all become as real as we allow them to become. Repetition is the key to accepting a suggestion.

REPETITION

It all started—in modern times, that is, with Dr. Emil Coué, a French pharmicist. He started a clinic on auto-suggestion in Nancy, France. His interest was self-cure in psycho-somatic problems.

His 'law of reverse effect'—that the harder a person tries to do something the less able he is to accomplish it!

He had a simple formula. By repeating a series of ego-building words—over and over—we could indeed, he felt, better our understanding and feeling about ourselves.

Coue's "Every Day In Every Way, I'm Getting Better

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REMEMBER THIS:

1. You can train yourself to be anything you want to be. Self-Hypnosis will help you in this goal.

2. Think positively. Don't downgrade a material possession simply because you think it is out of your reach. NOTHING IS OUT OF YOUR REACH!

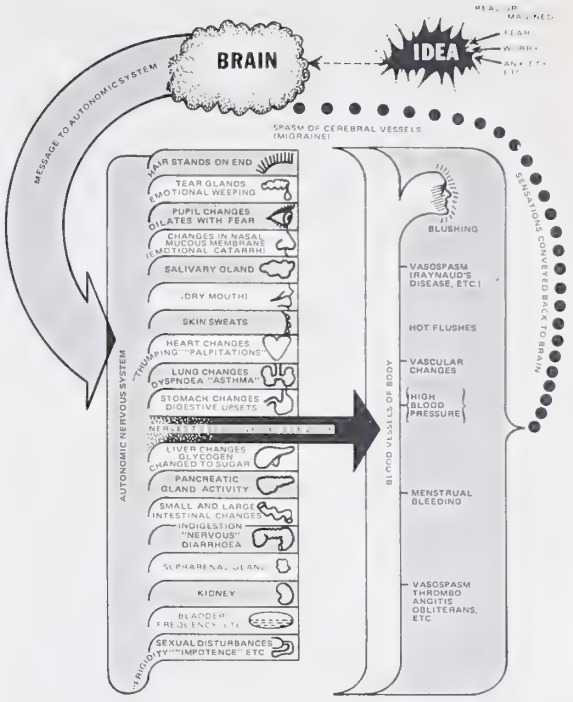
3. When fear—of rejection—fear of failure—any emotional fear— encroaches on your life-style—banish it with positive, productive thinking.

4. To help yourself maintain a positive mental attitude—avoid, at all costs, people who have totally negative attitudes, and who, because of their own problems tend to downgrade others in a vain attempt to build themselves up! These people you can do well without!

WHAT YOU CAN DO WITH YOUR NEW FOUND TALENT: SELF-HYPNOSIS:

Once you have trained yourself to accept your own suggestions, there is no limit to the use of self-hypnosis in your development. You can use the technique to control your eating habits. You are well aware that the only true weight control diet is the one that occurs when a new pattern of eating is developed. Self-Hypnosis can help you lose weight—and to maintain the weight level you want when you are faced with the temptation that rocked you away from all previous diets. Remember to think of the benefits of your weight loss—. As an example: How attractive you will look with your weight reduced, and with your new found powers you can maintain your correct weight level. How well you will look in clothes. A day on the beach in a bathing suit is no longer frightening—BECAUSE YOU KNOW YOU LOOK—AND FEEL—GREAT!

And—break your other habits with Self-Hypnosis. Smoking is not at all beneficial to the human metabolism. It has been established that people die because they smoke cigarettes. Then why are there more people smoking cigarettes today than ever before? I can't say, but ask these people, they will all say they want to 'quit'—but can't. OF COURSE THEY CAN! ANYONE CAN! Using self-hypnosis and repeating to yourself the benefits accrued from divesting yourself of this disgusting pattern will break you away from this terrible, killing habit quickly.



Diagrammatic sketch to show how ideas can affect organs and glands of the body via the autonomic nervous system.

As a matter of fact, in almost every area of your life you will find that self-hypnosis is vaulable. I have a close friend who was unable to fly—and he travels a great deal—until he learned to relax and use the power of self-hypnosis to overcome his fears!

It is worth repeating:

SELF-HYPNOSIS (or hypnosis in any form) IS MERELY A SUGGESTION THAT HAS BEEN ACCEPTED.

Obviously, you are in the best position to determine what you want most out of life. You are in the only position to word your wants so that you will accept them most readily. You are the only one who can make hypnosis work!

Use it. Many hundreds of thousands do and use the technique for enhancing the productivity of their lives. You can do the same!

And Better" today seems simple when we compare it with the elaborate treatises written on developing the talent of accepting ourselves—and learning to live with ourselves. But—examine it. As a matter of interesting fact—the very same results are accomplished.

Repetition in accepting a situation also was well established by the Russian Ivan Pavlov. Pavlov used repetition to develop conditioned reflexes.

Working with dogs, he trained them to expect to be fed when a bell was rung. After a short period, the dogs salivated when the bell was rung—in anticipation of being fed. Furthur studies showed that the animals could be de-conditioned from previous developed reflexes as well.

Now, let's get back to Emil Coué. Remember what his law of reversed effect claimed: *The Harder A Person Tries To Do Something The Less Able He Is To Accomplish It*!

This means simply that, in order to accept a suggestion easily and rapidly, we must learn to relax—and allow the suggestion to be accepted!

RELAXATION

First, let's learn the difference between tension and relaxation. Loosen all your clothes. Lie down on the floor—on your back.

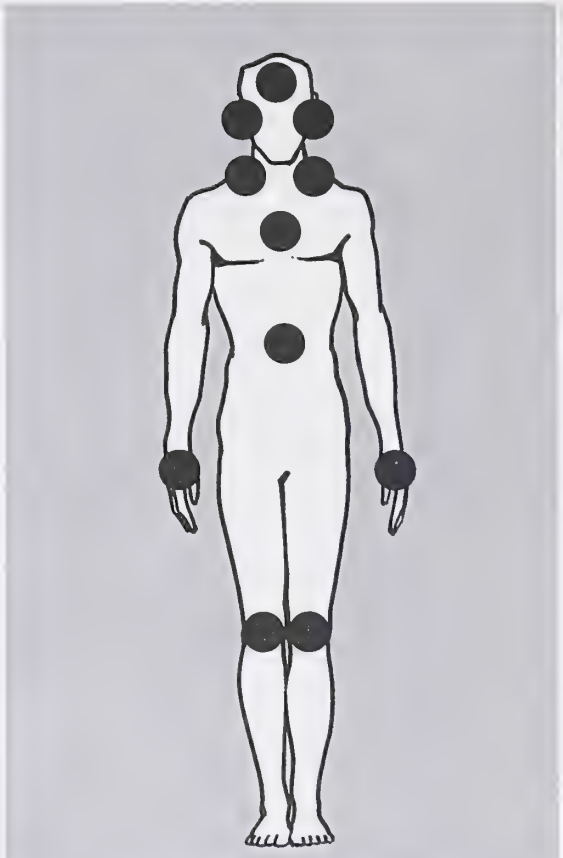
NOW—TIGHTEN EVERY MUSCLE IN YOUR BODY. TIGHT! SO THAT YOU'RE ACTUALLY RESTING ON YOUR HEELS AND THE BACK OF YOUR HEAD.

Now—release this tension—collapse into yourself.

Breathe deeply and slowly. Deep belly breaths. Allow yourself to think of absolutely nothing— except your breathing pattern.

Relaxed? Now you know the difference between tension and relaxation.

Think about this? Could you have been able to absorb any information at all when you were resting like a steel plank—on your heels and the back of your neck? Of course not. You were too busy concentrating on creating the tension in your body to do anything else.



Circles indicate tension points.

Now—however, you are loose. Every muscle is fluid. Relaxed, calm, restfully aware of your surroundings and yet, your mind is sharp and alert. Your vital signs are active. Heart beating easily. Breathing comfortably. Relaxed.

Let's try another demonstration—. GRIT YOUR TEETH! CONSIDER THAT YOU ARE ANGRY. VERY ANGRY. WRINKLE YOUR BROW. After a few seconds—let your jaw drop open. Breathe easily. Calmly. Relaxed?

Now travel along your body. Tense your fists. Relax. Stiffen your knees and elbows. Relax. Take a deep chest breath—hold it for about 30 seconds—and then relax. Let

the air out slowly—start to breathe easily.

Realizing the difference between tension and relaxation is valuable information in the pursuit of developing self-hypnosis. In order to accept any suggestion—either from others or yourself—you must develop the ability to relax and accept the suggestion. Without your acceptance—the suggestion—no matter how well put or how important—is valueless.

HYPNOSIS IS A SUGGESTION THAT HAS BEEN ACCEPTED!

That's the whole 'secret' in a nutshell. In order to either be hypnotized—or hypnotize yourself—you must learn to accept the given suggestion. When you are relaxed, you are not mentally fighting the suggestion, and are then able to concentrate on the suggestion as it is given. Now, about concentration:

HOW TO CONCENTRATE

Concentration defined simply is the ability to focus your mind on a subject, to the exclusion of all outside distractions. Or, for that matter, internal distractions as well. In other words, when you choose a suggestion, think only of this chosen suggestion—think about the benefits you will derive when this suggestion is fully accepted. Think only about the suggestion and its positives! Exclude all other sounds, internal doubts—everything!

There are simple tricks that will help you to learn to concentrate:

You can develop the talent of concentration by focusing your eyes on a point on the wall. Think only about this spot to the exclusion of everything else. While you are staring at this point on the wall—breathe easily and deeply—deep belly breaths—exhaling slowly.

If, while you are staring at this spot, you will repeat suggestions to yourself stating that you are, in fact, completly relaxed—and comfortable—and—"As I relax, my eyelids are growing heavier and heavier, my entire body is relaxed—and in just a few minutes I will be in hypnosis." You will find that, in fact, you have put yourself into self-hypnosis.

There is also a technique that is used by professionals to test whether you are actually in hypnosis. As a matter of fact, many people who are in hypnosis actually think they are resting—and not in hypnosis at all.

To prove to yourself that you are in hypnosis—you can use the eye test: After you close your eyes tightly—tell yourself that you will be unable to open your eyes at the count of five—the harder you try to open your eyes, the more they will seem to be stuck together. Tell yourself that your eyes are actually seamed together—tightly—welded together—tightly—and you cannot open them. Repeat this over and over—then, when you really try to open your eyes—you will find you are unable to. They will keep closed no matter what mental effort you expend to open them. They will stay closed until you tell yourself—conversely—that you can now open your eyes—you have complete control over your eye muscles and they can now easily open!

POSITIVE THINKING AND SELF-HYPNOSIS

It is far easier to fall into the typical negative syndrome, than to attempt the effort of building our egos to the point where we are pleased with ourselves.

However, it is important, in every area of your life to train yourself to appreciate both yourself and your efforts.

You have often heard the "cup of coffee being either half empty or half full"—depending on who makes the statement—the pessimist or the optimist.

Appreciate yourself. You have instinctive powers you have never used. When you complete a project or a learning program—congratulate yourself. The more you appreciate your individual efforts—the more you will develop emotionally and mentally.

When you are living day by day, let your thoughts be positive. Dismiss your fears. Think of the good life: Wealth—success—peace—the positive results of your efforts.

This is important in the development of your ability to train yourself for self-hypnosis.

Since Self-Hypnosis is merely the ability to accept a suggestion, you must always appreciate that the suggestion you want to accept is up-thinking and beneficial to you.


Rampage
Larry Page

PRICE CODE HH

PELS 556

Rampage

Rampage: *noun, verb intransitive.* Musical definition – passionate sounds; arouse excitement; erotic or wild movement; frenzied, explosive action.

Side One

1. **RAMPAGE** (4.15)
(Blackwell)
2. **CHASIN'** (4.10)
(Blackwell)
3. **DO IT IN SLOW MOTION** (3.15)
(Blackwell)
4. **JUST A LITTLE BIT** (4.12)
(Blackwell)
5. **EROTIC SOUL** (4.18)
(Blackwell)



Side Two

1. **TOUCH** (3.45)
(Blackwell)
2. **HOOKED ON YOU** (3.50)
(Blackwell)
3. **SMOKE GETS IN YOUR EYES** (3.40)
(Kern)
4. **BODY MOVEMENT** (4.30)
(Blackwell)
5. **FLY (VOLARE)** (3.15)
(Modugno)

Producer – LARRY PAGE
Engineer – DAVID BAKER
Recorded – PYE AND LANSDOWNE STUDIOS –London, England
Photography – TERRY O'NEIL
Design – CREAM

Larry Page Ork

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PARACHUTE

0701


ONE
WATERS

GRAVITY ADJUSTERS EXPANSION BAND

G. A. E. B.

SIDE ONE

1. ONE
2. EASTERN LUNARTERRANIUM
3. AUTUMNAL EQUINOX HARVEST DANCE

SIDE TWO

1. SOON AFTER THE BEGINNING
2. AMERIZENITATION
3. BIRDS RETURN TO HOLLYWOOD

THE INSTRUMENTS

DIATONIC SOUND GENERATOR, BAZOOKI, PIPE DRUMS, AEOLIAN SPACE HORN, SYNTHESIZER, WATERPHONES, MYTAR, SAWS, BASS VIOLIN, HORIZONTAL AND UPRIGHT PHONIUMS, BIRD CALLS, MICROTONAL REVOLVING SOUND GENERATOR, SGOURD, SUPERBALL MALLETS, WATERGONG, DRUMS, LOG DRUMS, SPRINGS, KEYBOARDS, ASSORTED GOURDS, PRINCESS OIL CAN, AND OTHERS

ABOUT THE G.A.E.B.

THE G.A.E.B. HAD ITS BEGINNINGS IN THE LATE 60'S. IT EMERGED AS A MUSIC ENSEMBLE SIMULTANEOUSLY WITH THE EXPERIMENTAL SCULPTURAL INSTRUMENTAL CREATIONS OF DESIGNER RICHARD WATERS. ALTHOUGH SOME INDIVIDUAL INSTRUMENTS MAY HAVE BEEN HEARD BY THE GENERAL PUBLIC ON L.P.S, T.V. DRAMAS AND IN MOVIES. THIS WILL BE THE FIRST TIME A COMPLETE SOUND JOURNEY HAS BEEN TAKEN (DURING WHICH TIME MANY OF THE INSTRUMENTS MAY BE HEARD SIMULTANEOUSLY) AND PLAYED BY FOUNDATION MEMBERS OF THE G.A.E.B. SOME MUSICIANS ALREADY EXPOSED TO THESE ORIGINAL INSTRUMENTS ARE: LALO SCHIFRIN, ROGER KELLAWAY, SHELLEY MANNE, EMIL RICHARDS, DAVE GRUSIN, THE GRATEFUL DEAD. THE G.A.E.B. IS BASICALLY AN ORGANIC MUSIC ENSEMBLE. HOWEVER, ANY INSTRUMENT (TRADITIONAL) OR, FOR THAT MATTER, ANY SOUND PRODUCING OBJECT (WHICH INCLUDES ELECTRONICS) COULD BE CONSIDERED VALID WITHIN THE OPEN-ENDED MUSICAL FRAMEWORK OF ANY G.A.E.B. COMPOSITION.

SPECIAL THANKS: RON HARTE, CLYDE FLOWERE (INVENTOR SUPERBALL MALLET), JOE CARROLL, N.P.A. (NORTHERN PSYCHOLOGICAL ADVISOR), TOMMY BEESON, AND THE MANY MUSICIANS WHO CONTRIBUTED THEIR CREATIVE VIBRATIONS IN LEE CHARLTON'S STUDIO IN MARIN COUNTY, CA. DURING THE FORMULATIVE YEARS OF THE G.A.E.B.

THE PLAYERS: LEE CHARLTON, BRUCE ROHDE, RICHARD WATERS, BRUCE CALE, DAVID WHEAT, RON HARTE, WOLFGANG MELZ.

ENGINEERING, MIXING, EDITING: DAN MOORE HOUSE, HARRY BABASIN. FRONT JACKET: RICHARD WATERS.

STORE-TENDERS: ANGIE, CHRIS AND VAL, TO WHOM THIS ALBUM IS DEDICATED. COVER NOTES: BRUCE ROHDE

ENQUIRIES

PERFORMANCE ..... G.A.E.B. P.O. BOX 391 FAIRFAX CALIFORNIA 94930
INSTRUMENTS ..... RICHARD WATERS 1462 DARBY ROAD SEBASTOPOL CA 95472
ALBUMS ..... G.A.E.B. P.O. BOX 391 FAIRFAX CALIFORNIA 94930

INRS 332 DR. NOCTURNE RECORDS 6244½ SANTA MONICA BOULEVARD HOLLYWOOD CA 90038

6325 164

DEDICATED
TO PHILADELPHIA

PHILIPS

CRYSTAL GRASS

you're all I ever dreamed of
heavy eyes
I've got the music in me
pain sweet pain
you've got the love I needed so bad girl
funny how love dies
she's got the style to love me
love to dance this one with you
you're the first, the last, my everything
crystal world

0022

Ⓑ STÉRÉO 6325 164

PHILIPS

DEDICATED TO PHILADELPHIA

CRYSTAL GRASS

Side 1

1 - **YOU'RE ALL I EVER DREAMED OF**
(Alec)
INTERSONG TUTTI

2 - **LOVE TO DANCE THIS ONE WITH YOU**
(J. Denjean) Instrumental
FREMONTEL

3 - **FUNNY HOW LOVE DIES**
(N. Skorsky/R. Rupen)
SUZIE MUSIC

4 - **YOU'VE GOT THE LOVE I NEEDED SO BAD GIRL**
(E. Jacobin/R. Rupen)
INTERSONG TUTTI

5 - **I'VE GOT THE MUSIC IN ME**
(B. Boshell)
APRIL MUSIC

Arranged by Raymond DONNEZ (1.3.4.) - Jacques DENJEAN (2.5.)

℗ 1974

Side 2

1 - **HEAVY EYES** M F
(N. Skorsky)
SUZIE MUSIC

2 - **CRYSTAL WORLD**
(N. Skorsky) Instrumental
SUZIE MUSIC

3 - **YOU'RE THE FIRST, THE LAST, MY EVERYTHING**
(B. White/T. Sepe/R.S. Dadcliffe)

4 - **SHE'S GOT THE STYLE TO LOVE ME**
(J. Denjean/R. Rupen)
FREMONTEL

5 - **PAIN SWEET PAIN**
" L'Exorcisme "
(P. Lemaitre/J. Demarny-J.P. Lang/R. Rupen)
ESSEX

Arranged by Raymond DONNEZ (1.2.5.) - Jacques DENJEAN (3.4.)

℗1974

Piano, Fender Rhodes, Electric harpsicord, A.R.P. and Organ: RAYMOND DONNEZ/PASCAL ARROYO
Guitars: SLIM PEZIN (Lead)/PATRICE TISON — Bass: CHRISTIAN PADOVAN — Drums: FRANÇOIS AUGER
Percussion: MARC CHANTREAU — Trumpet solo "Crystal world": GILLES PELLEGRINI
All vocals sung by: OLIVIER CONSTANTIN — "Heavy eyes" spoken by: LEE HALLYDAY

A PHONOGRAM PRODUCTION BY LEE HALLYDAY

Recorded at " Studio des Dames " Paris, France
Sound engineer Dominique PONCET assisted by Patrick Germain

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PHILIPS

AVI RECORDS
AVI 6041

Hot Disco Night Vol.1



Let's Get It Together
El Coco

Mondo Disco
El Coco

Hot Disco Night (Are You Ready?)
Sweet Potato Pie

Disco Train
Jerry Rix

Hooray For Hollywood
Coney Island Chorus Girls

Get Your Boom Boom (Around the Room Room)
Le Pamplemousse

I've Got To Dance (To Keep From Cryin')
The Destinations

Hot Disco Night Vol. 1

Side One	Side Two
DISCO TRAIN Jerry Rix (Levay-Prager) Sounds of Jupiter Music Inc. (BMI)*	**HOT DISCO NIGHT (Are You Ready?) †** Sweet Potato Pie (Ed Cobb) Equinox Music, (BMI)**
GET YOUR BOOM BOOM (Around the Room Room) Le Pamplemousse (G. Karson) Equinox Music, (BMI)**	**MONDO DISCO—EL COCO** (W. Michael Lewis-Laurin Rinder) Equinox Music, (BMI)**
LET'S GET IT TOGETHER El Coco (Merria Ross) Equinox Music, (BMI)**	**I'VE GOT TO DANCE (To Keep From Cryin')** The Destinations (Clarence Lawton) Black Ivory Music (BMI)***
	HOORAY FOR HOLLYWOOD Coney Island Chorus Girls (J. Mercer-R. Whiting) Warner Bros. Music, (ASCAP)**

Produced by
* Michael Kunze/Butterfly Prod'ns for Jupiter Records
** W. Michael Lewis-Laurin Rinder—A RinLew Production
*** Clarence Lawton
For American Variety International
Special Disco™ Q-mix
Album Coordination: Rick Gianatos
† Special Disco Mix: Rick Gianatos
Album Design/Art: The Committee
Executive Producers: Ray Harris & Ed Cobb
These Masters previously released on other AVI records

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Making Music Your Own

81-08

RECORD X GRADE 8

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SIDE 1

1. **Lida Rose *and* Will I Ever Tell You? — Willson, p. 210**
   Clarinet, accordion, guitar, string bass, chimes, percussion
   Vocal, instrumental/vocal
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

2. **Pick a Little, Talk a Little *and* Goodnight, Ladies — Willson, p. 215**
   Piccolo, accordion, guitar, string bass, percussion
   Three times vocal
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

3. **Seventy-six Trombones — Willson, p. 218**
   Trumpet, trombone, clarinet, piccolo, guitar, string bass, drums
   Vocal, instrumental/vocal
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

4. **Wells Fargo Wagon — Willson, p. 224**
   Trumpet, trombone, piccolo, guitar, piano, string bass, percussion
   Two verses
   (Reproduced by permission of Frank Music Corporation & Rinimer Corporation. ASCAP)

5. **Come, Ye Thankful People, Come, p. 232**
   Organ
   Two verses; interlude between verses

6. **Ding-Dong! Merrily on High, p. 232**
   Harp, French horn, clarinet, guitar, string bass
   Two verses; interludes between verses
   (G. R. Woodward, Translator; The Society for Promoting Christian Knowledge)

7. **In a Manger, p. 234**
   String quartet
   Three verses

8. **There Stood in Heaven a Linden Tree, p. 237**
   Harp, French horn, flute, guitar, string bass
   Two verses
   (G. R. Woodward, Translator; The Society for Promoting Christian Knowledge)

MAKING MUSIC YOUR OWN GRADE 8

RECORD X

To facilitate the use of this recording in the classroom, individual selections are separated from each other by locked grooves. At the end of each selection, the record stylus will remain in the locked groove until moved manually.

SILVER BURDETT RECORDS RECORDS THAT TEACH Long Playing 33⅓ RPM 75 188 10

SIDE 2

1. **O Mary, Where Is Your Baby?, p. 239**
   Clarinet, clavietta, guitar, string bass, percussion
   Two verses

2. **The Holly and the Ivy, p. 242**
   Piano
   Four verses

3. **The American Hymn, p. 246**
   Organ
   Two verses

4. **God Bless America, p. 247**
   Piano
   One time vocal

5. **Battle Hymn of the Republic, p. 251**
   Piccolo, clarinets, trumpets, French horns, trombones, tuba, percussion
   Two verses

6. **America, p. 253**
   Flute, clarinets, trumpets, French horns, trombones, tuba
   Four verses

7. **The Star-Spangled Banner, p. 254**
   Flute, clarinets, trumpets, French horns, trombones, tuba, tympani, cymbals
   Three verses

Making Music Your Own

$1 -08

RECORD IX GRADE 8

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SIDE 1

1. **Praise to the Lord, p. 172**
   Organ
   Two verses

2. **Trampin', p. 175**
   Guitar, clavietta, string bass, vibraphone, tambourine
   One time vocal

3. **Come, Let's Dance, p. 179**
   Accordion, guitar, string bass, celesta, percussion
   Instrumental, unison vocal, vocal round

4. **Invocation, p. 180**
   Flute, alto flute, bass clarinet, bassoon
   Two times vocal

5. **Alleluia, p. 184**
   Celesta
   Instrumental, unison vocal, vocal round

6. **Nine Hundred Miles, p. 185**
   Clarinet, accordion, guitar, string bass, drums, tambourine
   Three verses

7. **Hine Ma Tov, p. 188**
   Soprano recorder, accordion, guitar, string bass, drums, tambourine
   One time vocal

8. **Shalom, Chaverim (Shalom, My Good Friends), *Hebrew*, p. 191**
   Oboe, bassoon, accordion, guitar, string bass, tambourine
   Instrumental, unison vocal, vocal round

9. **Shalom, My Good Friends (Shalom, Chaverim), *English*, p. 191**
   Oboe, bassoon, accordion, guitar, string bass, tambourine
   Instrumental, unison vocal, vocal round

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RECORD IX

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SILVER BURDETT RECORDS RECORDS THAT TEACH Long Playing 33⅓ RPM 75 188 9

SIDE 2

1. **Banuwa, p. 198**
   Soprano recorder, accordion, guitar, string bass, bongo drums, maracas
   Two verses

2. **Goin' down the Road, p. 202**
   Banjo, accordion, guitar, string bass, percussion
   Three verses; instrumental between verses 2 and 3

3. **I Know Where I'm Goin', p. 204**
   Piano
   Four verses; interlude between verses 2 and 3

4. **An Mälzel (To Maelzel), *German*, p. 207**
   Piano, metronome
   Unison vocal, vocal round

5. **To Maelzel (An Mälzel), *English*, p. 207**
   Piano, metronome
   Unison vocal, vocal round

6. **Viva la Musica, p. 207**
   Flute, clarinet, bassoon, guitar
   Instrumental, unison vocal, instrumental round, vocal round

7. **Goodnight, My Someone — Willson, p. 208**
   Alto recorder, guitar, string bass, celesta, vibraphone
   One time vocal
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RECORD VIII

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SIDE 1

1. **All My Trials, p. 150**
   Harp, French horn, clarinet, guitar, string bass
   Three verses

2. **Non Nobis, Domine, p. 152**
   Unaccompanied
   One time vocal

3. **El Vito, *Spanish*, p. 153**
   Flute, accordion, guitar, string bass, marimba, castanets
   Two verses

4. **El Vito, *English*, p. 153**
   Flute, accordion, guitar, string bass, marimba, castanets
   Two verses

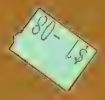
5. **Still, Still, Still, p. 157**
   String quartet, piano
   Three verses

6. **Tumbalalaika, p. 159**
   Flute, accordion, guitar, string bass, vibraphone, tambourine
   Three verses

7. **Lord Jesu, Blessed Prince of Peace, p. 162**
   String quartet
   Two verses; verse 2 unaccompanied

8. **Halleluia!, p. 162**
   Chimes
   Unison vocal, vocal round

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RECORD VIII

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SIDE 2

1. **Crescent Moon, p. 163**
   Soprano recorder, guitar, celesta, string bass, xylophone, drum, wind chimes
   Three verses; interlude between verses 2 and 3

2. **Echo, p. 164**
   Celesta
   Instrumental, unison vocal, vocal round

3. **Gypsy Rover, p. 165**
   Flute, accordion, guitar, string bass, bells
   Four verses; interludes between verses

4. **Let All Be Joyful, p. 167**
   Celesta
   Instrumental, unison vocal, vocal round unaccompanied

5. **The Fiddler, p. 168**
   String quartet
   Four verses; interludes between verses

6. **Allow Me, *German*, p. 169**
   Flutes, clarinet, bassoon
   Two verses

7. **Allow Me, *English*, p. 169**
   Flutes, clarinet, bassoon
   Two verses

8. **Our Beautiful Valley, p. 171**
   Unaccompanied
   Four verses

9. **Our Beautiful Valley, *round*, p. 171**
   Flute, accordion, guitar, string bass, vibraphone
   Instrumental, unison vocal, vocal round unaccompanied

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RECORD VII GRADE 8

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SIDE 1

1. **This Land Is Your Land, p. 118**
   Banjo, accordion, guitar, clavietta, string bass, washboard, percussion
   Three verses

2. **Got to Travel On, p. 122**
   Banjo, guitar, clavietta, string bass, drums, tambourine
   Four verses

3. **Puttin' On the Style, p. 124**
   Soprano recorder, clavietta, guitar, string bass, sticks, cowbell, percussion
   Three verses

4. **Everybody Loves Saturday Night, p. 127**
   Banjo, accordion, guitar, string bass, drums, tambourine
   Two times unison vocal, instrumental, vocal round

5. **Toreador Song, *French*, p. 128**
   Piano
   One time vocal

6. **Toreador Song, *English*, p. 128**
   Piano
   One time vocal

7. **Du, Du Liegst Mir im Herzen, *English*, p. 131**
   Clarinet, accordion, guitar, string bass, percussion
   Three verses

8. **Du, Du Liegst Mir im Herzen, *German*, p. 131**
   Clarinet, accordion, guitar, string bass, percussion
   Three verses

9. **Song of Peace, p. 134**
   String quartet
   Unison vocal, vocal round; interlude between sections

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RECORD VII

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SIDE 2

1. **Wade in the Water, p. 135**
   Accordion, guitars, string bass, drums, tambourine
   Two verses

2. **If I Had a Hammer (The Hammer Song), p. 137**
   Banjo, accordion, guitar, clavietta, string bass, drums, tambourine
   Four verses

3. **To the Greenwood Tree, p. 140**
   Clarinet, accordion, guitar, string bass, bells
   Unison vocal, vocal round

4. **Jamaica Farewell, p. 141**
   Accordion, guitars, string bass, bongo drums, maracas, claves
   Two verses, instrumental, two verses repeated

5. **Joe Turner Blues, p. 144**
   Trumpet, trombone, clarinet, guitar, piano, string bass, percussion
   Instrumental, three verses, two times instrumental, third verse repeated

6. **Good News, p. 146**
   Clarinet, accordion, guitar, string bass, tambourine, percussion
   Four verses

7. **Good News, *round*, p. 149**
   Clarinet, accordion, guitar, string bass, percussion
   Instrumental, unison vocal, vocal round

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RECORD VI GRADE 8

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SIDE 1

1. **Afghanistan: Excerpt from CHANT FROM AZAREJOT, *Lesson 23***
   Edited by the International Music Council under the direction of Alain Daniélou
   (Reproduced by permission of UNESCO)
2. **Turkey: GAZEL NIGUIE GULTCHINI, *Lesson 23***
   Compiled and edited by Henry Cowell
   (Reproduced by permission of Folkways Records)
3. **Ireland: CONNLA, *Lesson 23***
   Compiled and edited by Alan Lomax (CR)
4. **Cambodia: MUSIC FOR BANQUETS AND DISTINGUISHED PERSONS, *Lesson 23***
   Edited by the International Music Council under the direction of Alain Daniélou
   (Reproduced by permission of UNESCO)
5. **India: Improvisation on DADRA, *Lesson 23***
   Ravi Shankar (CR)
6. **Haiti: DECLARATION PAYSANNE, *Lesson 23***
   Jean Léon Destiné and Ensemble
   (Reproduced by permission of Elektra Records)
7. **Stephen Foster: CAMPTOWN RACES; James A. Bland: IN THE EVENING BY THE MOONLIGHT, *Lesson 24***
   The Merrill Staton Voices
   (Reproduced by permission of Epic Records)

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RECORD VI

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SIDE 2

1. **Victor Herbert: "Ah, Sweet Mystery of Life" from NAUGHTY MARIETTA, *Lesson 24***
   Nelson Eddy and Dorothy Kirsten. Orchestra conducted by Robert Armbruster (CR)
2. **Jerome Kern: "You Are Love" from SHOW BOAT, *Lesson 24***
   Barbara Cook and John Raitt; Orchestra conducted by Franz Allers (CR)
3. **Ira Gershwin: "I Got Rhythm" from GIRL CRAZY, *Lesson 24***
   Mary Martin; Chorus and Orchestra conducted by Lehman Engel (CR)
4. **Richard Rodgers, Oscar Hammerstein II: "The Surrey with the Fringe on Top" from OKLAHOMA!, *Lesson 24***
   John Raitt, Florence Henderson, Irene Carroll; Orchestra conducted by Franz Allers (CR)
5. **Leonard Bernstein: "Tonight" from WEST SIDE STORY, *Lesson 24***
   Robert Goulet; Orchestra conducted by Sid Ramin (CR)

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RECORD III GRADE 8

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SIDE 1

1. **Wolfgang A. Mozart: SYMPHONY NO. 40 IN G MINOR, Movement 3, *Lesson 8***
   The Columbia Symphony Orchestra, Bruno Walter, Conductor (CR)

2. **Felix Mendelssohn: CONCERTO IN E MINOR FOR VIOLIN, Movement 3, *Lesson 9***
   Isaac Stern, Violin; The Philadelphia Orchestra, Eugene Ormandy, Conductor (CR)

3. **Excerpt from GAUDEAMUS OMNES IN DOMINO, *Lesson 10***

4. **Giovanni Pierluigi da Palestrina: Excerpt from "Kyrie eleison" from POPE MARCELLUS MASS, *Lesson 10***
   The Vienna Akademie Kammerchor, Günther Theuring, Conductor
   (Reproduced by permission of Westminster Records)

5. **Johann Sebastian Bach: "Nun danket Alle Gott" from GOD, THE LORD, IS SUN AND SHIELD, *Lesson 11***
   The Heinrich Schütz Choir, Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner, Conductor
   [Editions Costallat (Disques Erato) by arrangement with Compass Music Corporation]

6. **Franz Joseph Haydn: "The Heavens Are Telling" from THE CREATION, *Lesson 12***

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RECORD III

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SILVER BURDETT RECORDS RECORDS THAT TEACH Long Playing 33⅓ RPM 75 188 3

SIDE 2

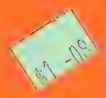
1. **Modest Mussorgsky: Excerpt from "Coronation Scene" from BORIS GODUNOV, *Lesson 12***
   George London as Boris Godunov with soloists and the Chorus and Orchestra of the State Academic Bolshoi Theater USSR, Alexander Melik-Pashaev, Conductor (CR)

2. **Carl Orff: "O Fortune" from CARMINA BURANA, *Lesson 12***
   The Rutgers University Choir, F. Austin Walter, Director; The Philadelphia Orchestra, Eugene Ormandy, Conductor (CR)

3. **Claudio Monteverdi: "Sinfonia II" from ORFEO, *Lesson 13***
   Instrumentalists of the Summer Music Conference in Hitzacker, 1955; August Wenzinger, Conductor

4. **Johann Sebastian Bach: BRANDENBURG CONCERTO NO. 2, Movement 1, *Lesson 13***
   The Saar Chamber Orchestra, Karl Ristenpart, Conductor
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5. **Wolfgang A. Mozart: Overture to THE MARRIAGE OF FIGARO, *Lesson 14***
   The Columbia Symphony Orchestra, Thomas Schippers, Conductor (CR)



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RECORD II GRADE 8

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SIDE 1

1. **JAZZ TIMBRES,** *Lesson 4*
2. **JAZZ IMPROVISATION I,** *Lesson 4*
3. **JAZZ IMPROVISATION II,** *Lesson 4*
4. **JAZZ IMPROVISATION III,** *Lesson 4*
5. **OH, DIDN'T HE RAMBLE,** *Lesson 5*
   Bunks Brass Band (CR)
6. **Scott Joplin: Excerpt from MAPLE LEAF RAG,** *Lesson 5*
7. **W. C. Handy: Excerpt from OLE MISS,** *Lesson 5*
   Louis Armstrong and his All-Stars (CR)
8. **Pete Johnson: BOOGIE-WOOGIE,** *Lesson 5*
   Pete Johnson (CR)
9. **Duke Ellington: DOOJI-WOOJI,** *Lesson 6*
   Johnny Hodges and his Orchestra (CR)
10. **Count Basie: RIFF INTERLUDE,** *Lesson 6*
    Lester Young with Count Basie and his Orchestra (CR)

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RECORD II

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SILVER BURDETT RECORDS RECORDS THAT TEACH Long Playing 33⅓ RPM 75 188 2

SIDE 2

1. **Bill Hardman: CRANKY SPANKY,** *Lesson 6*
   The Jazz Messengers (CR)
2. **George Benson: JAGUAR,** *Lesson 6*
   The George Benson Quartet (CR)
3. **Wolfgang A. Mozart: SYMPHONY NO. 40 IN G MINOR, Movement 1,** *Lesson 7*
   The Cleveland Orchestra, George Szell, Conductor
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4. **Wolfgang A. Mozart: SYMPHONY NO. 40 IN G MINOR, Movement 3,** *Lesson 8*
   The Gürzenich Symphony Orchestra of Cologne, Günter Wand, Conductor
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RECORD 1 GRADE 8

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SIDE 1

1. **FOUR SPEAKING VOICES,** *Lesson 1*
2. **Charles Seeger: THE FOOLISH FROG,** *Lesson 1*
   Pete Seeger (CR)
3. **Excerpt from COVENTRY CAROL,** *Lesson 2*
   Eileen Farrell; Orchestra conducted by Luther Henderson (CR)
4. **Harold Arlen and Johnny Mercer: BLUES IN THE NIGHT,** *Lesson 2*
   Eileen Farrell; Orchestra conducted by Luther Henderson (CR)
5. **Giuseppe Verdi: "Ritorna vincitor" from AIDA,** *Lesson 2*
   Eileen Farrell, Soprano; The Columbia Symphony Orchestra, Max Rudolf, Conductor (CR)

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MAKING MUSIC YOUR OWN

GRADE 8

RECORD I

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SILVER BURDETT RECORDS RECORDS THAT TEACH

Long Playing 33⅓ RPM

75 188 1

SIDE 2

1. **Georges Bizet: "Prelude" from CARMEN,** *Lesson 3*
   The Symphony Orchestra, Raymond Saint-Paul, Conductor (CR)
2. **Georges Bizet: "Chorus of Cigarette Girls" from CARMEN,** *Lesson 3*
   The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
3. **Georges Bizet: "Habanera" from CARMEN** *Lesson 3*
   Freda Betti, Soprano; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
4. **Georges Bizet: "Gypsy Song" from CARMEN,** *Lesson 3*
   Freda Betti, Soprano; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
5. **Georges Bizet: "Toreador Song and Chorus" from CARMEN,** *Lesson 3*
   Gabriel Bacquier, Baritone; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
6. **Georges Bizet: "Duet and Final Chorus" from CARMEN,** *Lesson 3*
   Freda Betti, Soprano; Ken Neate, Tenor; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Conductor (CR)
7. **Dave Brubeck: WHEN I WAS YOUNG,** *Lesson 4*
   The Dave Brubeck Quartet (CR)
8. **Bessie Smith: LONG OLD ROAD,** *Lesson 4*
   Bessie Smith with Louis Bacon, Trumpet; Charlie Green, Trombone; Clarence Williams, Piano; Floyd Casey, Percussion (CR)

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Dear D.J.:

As you know, Nelwin Records is a new, independent company whose success to a great extent depends on your promotional efforts. I am sure that this holds true even for well-established record companies.

Up to now, we have been encouraged by the reports that we have received from you, the D.J.'s, with reference to Janet James' 12" single, "Love To Be The One" (European Remix). However, there seems to be a discrepancy between the feedback that I get from the D.J.'s personally and from that which I get from the radio stations, which are supposedly receiving reports of our record. It seems that alot of D.J.'s for one reason or another have not been reporting our record.

Obviously, if our company is to remain viable, your cooperation would seem imperative. For this reason, I would like to take this opportunity to ask those of you who believe in our product, that is, Janet James' "Love To Be The One", to report it to the appropriate stations on a regular basis. This way, hopefully, we'll get our project off the ground and Nelwin Records can enjoy a certain measure of success. Needless to say, we're very grateful for your past and future efforts and we're looking forward to a continued colaborative effort.

If you have any questions, kindly contact us.

Sincerely,

Winston Negron

WN:jb

Winston Negron, President

willie colón



SET FIRE TO ME

12" SINGLE 45 RPM

0 7502-12181-0

1

SET FIRE TO ME

Latin Jazzbo Version

2

SET FIRE TO ME

Inferno Dub

SET FIRE TO ME
(Ralph Rolle & Lenny Underwood)

PRODUCED BY WILLIE COLON for WAC PRODUCTIONS

Associate Producers: Yvonne Turner, Billy Cobin

Executive Producer: Carol Cooper

Recorded at Unique Studios & Beethovan Studios (NYC)

Engineered by Billy Cobin

Mixed by Yvonne Turner at Blank Tape Studios (NYC)

Mix Engineer: Bob Blank

Front Cover lithograph: Wilfredo Lam

Art Direction: Chuck Beeson

Cover Design: Melanie Nissen

Thanks to Ms. Lou Laurin-Lam and the Society S.P.A.D.E.M. for permission to print this lithograph from Wilfredo Lam's "Plena Luna" series

A&M RECORDS

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VINYL RECORDS: BLACK MAGIC AT WORK

STUFF YOU SHOULD KNOW

A PODCAST LP



ORIGINAL
AIR DATE 10.4.22

EPISODE
NUMBER 1515

STUFF
YOU
SHOULD
KNOW

SIDE A

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 1)

SIDE B

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 2)

BORN LOSERS RECORDS

iHeart RADIO

STUFF YOU SHOULD KNOW

BORN LOSERS RECORDS

iHeart RADIO

EPISODE NUMBER 1515
ORIGINAL AIR DATE 10.4.22

VINYL RECORDS - BLACK MAGIC AT WORK
THE HISTORY AND RESURGENCE OF VINYL





FIRE & RAIN



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mercury

STEREO SRM 1-654

FIRE & RAIN

SIDE A

1. SOMEBODY TO LOVE–3:55
(D. Slick)
Copper Penny Music Irving Music,Inc (BMI)
2. CARRY ME DOWN–3:17
(M. Freiser)
Antique Music Co. MRC Music, Inc. (BMI)
3. TAKE ME FOR A LITTLE WHILE 2:51
(T. Martin)
Lilypop Music (BMI)
4. CHANDELIER 3:02
(M. Freiser–P. Malanga)
Unart Music Corp. (BMI)
5. MUSIC IN THE AIR–2:51
(M. Freiser)
Al Gallico Music Inc. Todmon Music (BMI)
6. LET'S GET ROLLIN'–2:46
(M. Freiser)
Antique Music MRC Music, Inc. (BMI)

SIDE B

1. TOUCH ME–2:20
(M. Freiser)
Antique Music MRC Music, Inc. (BMI)
2. HELLO STRANGER–3:39
(B. Lewis)
Conlee Music McLaughlin Publ. Inc
Love Lane Music Publ. Inc. (BMI)
3. ALRIGHT TONIGHT–3:03
(M. Freiser–P. McCarron)
Al Gallico Music Inc. Todmen Music (BMI)
4. THAT'S WHERE IT'S AT–3:56
(M. Wecht)
Easy Listening Music Thunder's Roar Music (ASCAP)
5. HOME TO YOU–2:41
(M. Freiser)
Antique Music MRC Music, Inc. (BMI)

PRODUCED BY, JOE SARACENO–DANA MUSIC CO
ARRANGEMENT, BEN BENRAY
ENGINEER, TOM PERRY
A & R, DENNY ROSENCRANTZ
MASTERING, PHIL AUSTIN
PHOTOGRAPHY, NORMAN SEEFF
RECORDED AT HOLLYWOOD SOUND RECORDERS
HOLLYWOOD, CALIF.
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MCR 4-1-654—MC 8-1-654





mercury

STEREO SRM 1-654

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THE
600-SECOND
MIRACLE



THE 600-SECOND MIRACLE

On side one of this record you will hear a thrilling, suspenseful story with music, actors and special effects. Before the needle reaches the final groove, you will have heard an actual miracle occur . . . a miracle that takes 600 seconds.

Conceived, Narrated and Produced by Bert Tenzer

The TM Companies

Pat Shaughnessy
President

Dear Program Director,

On behalf of all of us at the TM Companies we'd like you to have a limited edition, souvenir copy of our "Tomorrow Media" album.

It contains the soundtrack from our 1980 NAB Las Vegas Show predicting the future of broadcasting through the year 2076. Some of the material is "tongue and cheek" but based on current trends much is highly probable, too. We hope you enjoy it.

Also included on the album is a sampling of our 1980 product line containing a wide variety of TM Broadcast services that will make your job easier and your station more profitable.

And finally, you are our most important communication link in serving the industry. After you've listened to the album, we'd like your comments and ideas on how we can better serve you.

Thanks.

Sincerely,

Pat Shaughnessy

P.S. Because our nation's birthday is coming up, we've enclosed a copy of our 1980 patriotic tune, "The Voice of Freedom." We hope you'll play it because our profits are being donated to the American Red Cross in honor of the hostages in Iran.

1349 Regal Row Dallas, Texas 75247 214-634-8511 TELEX 73-2262



"Tomorrow Media" is an entertaining, high-energy and imaginative experience which traces the history of the broadcasting industry from its inception in the days of Marconi to the Tricentennial year, 2076.

The massive multi-media presentation was premiered at the opening session of the Las Vegas NAB April 14 in the rotunda of the Convention Center. It is currently scheduled for several broadcasting conventions this year.

Radio & Records Multi-Media Division produced the visual effects and actual filming occurred on location in Hollywood using selected sets from the Buck Rogers television series and costumes from the highly acclaimed science fiction fantasy, Star Wars.

Tom Merriman, top creative and music director at TM, composed the original "Tomorrow Media" score and conducted the 158-member TM Symphony Orchestra.

The soundtrack comes on a double disc album which also includes musical profiles of The TM Companies: TM Productions, TM Programming and TM Special Projects.

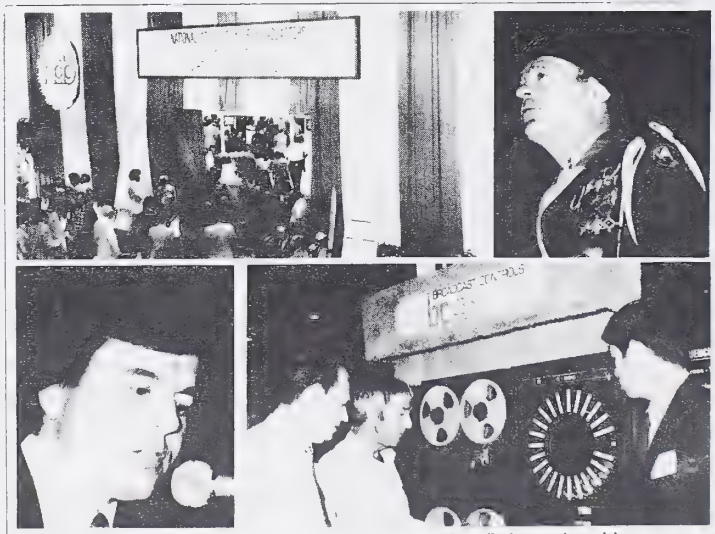
Radio&Records

ISSUE NUMBER 328 THE INDUSTRY'S NEWSPAPER APRIL 18, 1980

NAB In Vegas: "A Really Big Show"

The reason **NAB** returned to Las Vegas this week (April 13-16) for its annual happening was readily apparent to longtime convention-goers. Attendance numbered 6000 broadcasters and spouses, plus 10,000 exhibitors, in addition to educators, students and government officials; and events came off smoothly for the most part, despite the imminent threat of a strike by hotel employees.

Registrants paced the aisles of 200,000 square feet of exhibit space, which NAB President **Vincent Wasilewski** referred to in his opening remarks as the "industry's global crystal ball." Indeed, everything from turntables to earth stations could be found at the 400-plus exhibits. The biggest event for radio came during Monday's opening radio session in a staged address by a General **Patton** lookalike and a multimedia presentation by **TM Productions**, "Tomorrow Media," introduced by TM President **Pat Shaughnessy**. Broadcasters were buying Patton cassettes more than any other, according to a **Mobile Tape Co.** spokesperson.



GATHERING AT THE NAB *— A varied array of discussions, speeches, displays, and special programs was presented at the NAB Convention in Las Vegas. Pictured (upper left) is the lobby and exhibit hall, (upper right) a General George Patton impersonator who dazzled convention-goers, (lower left) TM President Pat Shaughnessy introducing a mind-boggling multimedia presentation, and (lower right) a display of automated broadcast controls, just one of countless technological devices on view.*

Broadcasting

The newsweekly of broadcasting and allied arts

Apr 21

Our 49th Year 1980



Ten-shun! A General George S. Patton-type bullied his troops—the audience—with orders and strategy for a massive sell-radio campaign as a feature of a *Tomorrow Media* presentation by the TM Companies, Dallas, at Monday's opening radio session at the NAB convention. The military bluster ("No poor bastard ever made a buck by losing a sale... We're on campaign alert and we don't need anybody from somebody's Rose Garden to come here to fire the opening gun") was live—and lively. It was followed by an audio-visual presentation—with wrap-around sound via 122 speakers—with highlights of radio and TV programing from the past up to a projection of what it might be at the U.S. tricentennial in 2076.

ADWEEK

April 21, 1980

PROJECTS

Broadcasting in 2076 was the subject of a multi-media presentation produced by **The TM Companies,** Dallas, for screening at the National Association of Broadcasters convention in Las Vegas last week. "Tomorrow Media," which transports the audience from the inception of electronic media to broadcasting in America's Tricentennial year, was filmed in Hollywood and Dallas, including location shots at the Dallas Hyatt Regency Hotel. TM's ad and promotion manager Ken Fournier conceived the idea in response to industry requests for a follow-up to "Tomorrow Radio," a record produced by the company in 1977.



The
Year is 2076!

The Tricentennial has
brought a world, unbounded
by the horizon of Earth.

Technology has transcended even
the dreams of a century ago,
and you find yourself no longer confined
to a single planet.

The systems known as radio and
television have reached the ultimate form...

"TOMORROW MEDIA"
Created and Produced by the

TM
Companies
Dallas, Texas





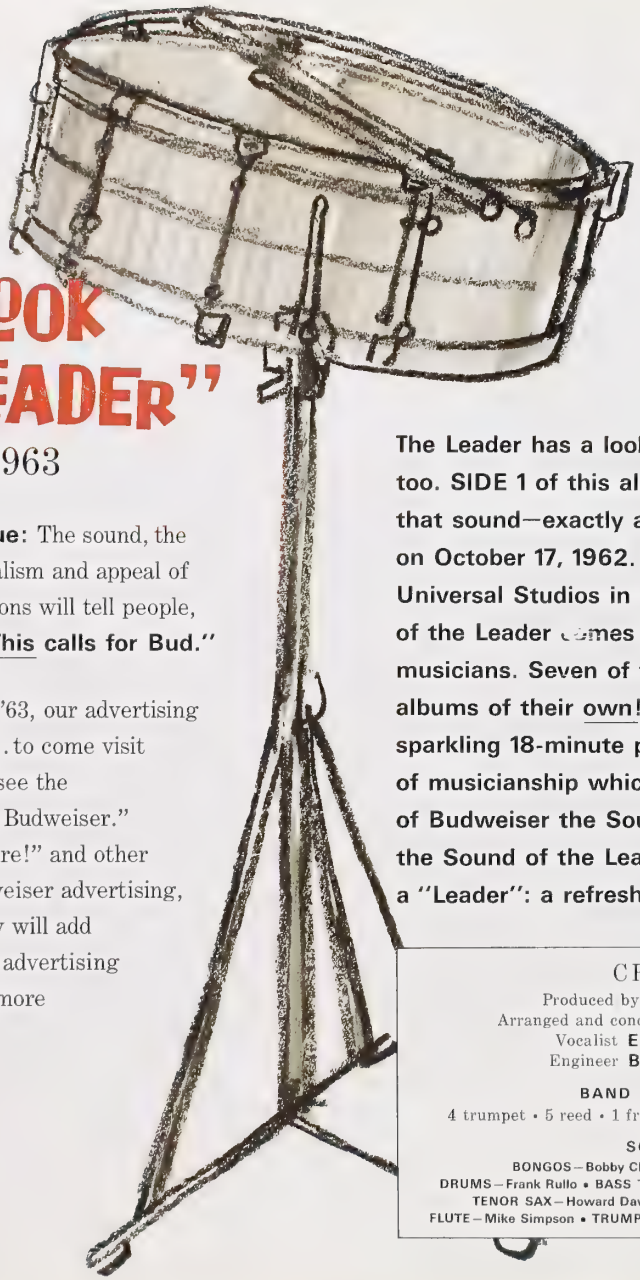
THE SOUND TRACK
from "The Look of the Leader"



Look to
Budweiser
Advertising
to have

"THE LOOK OF THE LEADER"

Again in 1963



Something Tried-and-True: The sound, the pictures, the mood... the realism and appeal of "Where there's Life" situations will tell people, over and over again, that **"This calls for Bud."**

And Something New: In '63, our advertising will include an "Invitation... to come visit the Budweiser breweries to see the **7 Golden Keys** to brewing Budweiser." Like the "Label Story", "Sure!" and other distinctive elements in Budweiser advertising, the new 7 Golden Keys story will add further impact to the entire advertising program... to help you sell more of the King of Beers.

The Leader has a look... and it has a sound, too. SIDE 1 of this album gives you that sound—exactly as it was recorded on October 17, 1962. Produced at Universal Studios in Chicago, the Sound of the Leader comes from 26 hand-picked musicians. Seven of them have recorded albums of their own! • SIDE 2 is a sparkling 18-minute potpourri of the type of musicianship which has made the Sound of Budweiser the Sound of the Leader • Enjoy the Sound of the Leader while you're enjoying a "Leader": a refreshing glass of Budweiser!

CREDITS

Produced by **BOB JOHNSON**
Arranged and conducted by **RUSS DAVID**
Vocalist **ELAINE RODGERS**
Engineer **BERNIE CLAPPER**

BAND BREAKDOWN

4 trumpet • 5 reed • 1 french horn • 6 strings • 5 rhythm

SOLOISTS

BONGOS—Bobby Christian • PIANO—Russ David
DRUMS—Frank Rullo • BASS TRUMPET—Cy Touff • BASS—John Frigo
TENOR SAX—Howard Davis • BARITONE SAX—Benny Bailys
FLUTE—Mike Simpson • TRUMPET—Rudy Stauber • GUITAR—Earl Backus

TANTRA

The Journey Continues

Side 1: The Ma-Cum-Ba Suite

1. Ma-Cum-Ba Haunts Me	4:26
2. The Drums of Ma-Cum-Ba	3:00
3. Oh, Ma-Cum-Ba-Ay!	6:55

Side 2: The Tarot Suite

1. A Place Called Tarot	4:15
2. The Tarot Reprise	3:30
3. The Groove	2:15
4. The Guitars of Tarot	5:47

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MP-318

Produced by Antonio Cocco and Celso Valli
for Katmandu snc
Arranged by Celso Valli
Recorded at Stone Castle Studios, Carimate, Italy,
engineered by R. Penazzo
Mixed at Wessex Studios, London, England, by Steve Rance
Special Audiophile Pressing by Europadisk, Ltd.,
New York, New York

Keyboards, Polymoog,
Prophet: C. Valli, A. Banfi
Guitars: P. Gianolio
Bass: P. Dautorio
Percussion: M. Preti
Drums: E. Bandini

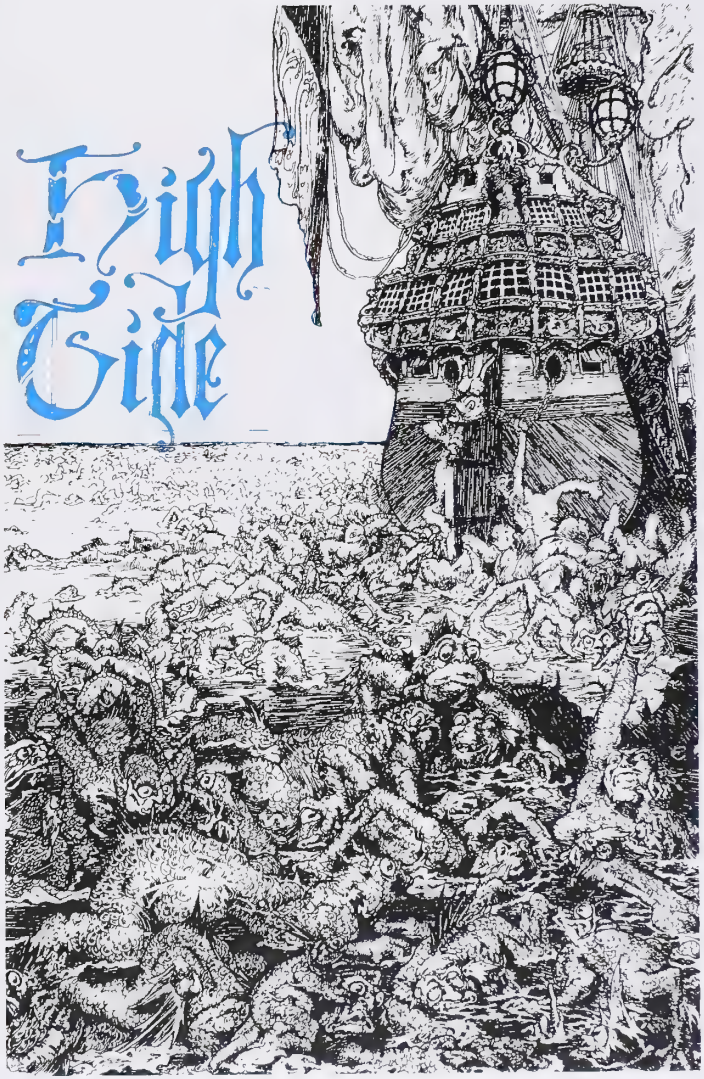
Importe/12™
Records Division, Sugarscoop, Inc.,
600 Third Avenue, New York, NY 10016.
212/687-2318 Telex: 421231 ("HRF")

CAUTION:
Home taping from disk or radio
will not reproduce the full range of sound encoded
on these quality pressings.



sundazed

STEREO **LP 5273**



HIGH TIDE

SEA SHANTIES

Tony Hill · Guitar
Simon House · Violin
Peter Pauli · Bass
Roger Hadden · Drums

SIDE ONE
1. Futilist's Lament
2. Death Warmed Up
3. Pushed, But Not Forgotten
SIDE TWO
1. Walking Down Their Outlook
2. Missing Out
3. Nowhere

All compositions by Tony Hill,
except Nowhere
composed by Simon House and Roger Hadden.

Sea Shanties originally released in 1969 on Liberty as LST-7638. Original album art © 1969 Liberty

Producer · Denver Gerrard
Manager · Wayne Bardell
Design · Paul Whitehead



0 90771-5273-1

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sundazed

LAURA BRANIGAN

"MOONLIGHT ON WATER

(SEX ON THE BEACH)"

NEW MIX

DMD 1470


FLEETWOOD
INTERNATIONAL
FLP 6007
Side A
Time: 23:32
MIKE McDONAGH'S CONNACHT CEILI' BAND
Redican's, Jackson's, Copper Place - REELS
Frieze Breeches, Garret Barry - JIGS
Lovely Leitrim - Vocal - by Millie Allen - WALTZ
Kildare Fancy, Honeysuckle - HORNPIPES
Dublin Lassies, Tansey's Favorite - REELS
Captain's Whiskers, O'Neil's - MARCHES
LONG 33 1/3 PLAYING
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS


FLEETWOOD
INTERNATIONAL
FLP 6007
Side B
Time: 17:31
MIKE McDONAGH'S CONNACHT
CEILI' BAND
Jolly Tinker, Silver Spear - REELS
Homeward Bound - Vocal - By Millie Allen - WALTZ
New York, Lark On The Strand - JIGS
Merry Harrier's, Cashmere Shawl - REELS
Joe Connolly's Favorites - WALTZ
Congress, New Steamboat - REELS
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS
LONG 33 1/3 PLAYING



PINE MARTEN RECORDS

Big Barn Burning

ACRES and ACRES

FIRE

BBB 575

THE PLOUGHSHARE &
THE SNARE DRUM

BRAND NEW DAY

COULTER BROOK

1988 © PINE MARTEN MUSIC BMI
ALL RIGHTS RESERVED



PINE MARTEN RECORDS

Big Barn Burning

ACRES and ACRES

RIVER

BBB 575

COUREURS DU BOIS

BOLL WEEVIL

SOURWOOD MOUNTAIN

1988 © PINE MARTEN MUSIC BMI
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KOLE & PARAM

1. EARLY IN THE MORNING (Paul Vance)
Moonbeam Pub. Corp.-ASCAP-2:45
2. MADELINE (Jacques Brel) Editions Musicales Caravella-2:17
3. I HEARD THE VOICE (arr. Edwin R. Hawkins)
Hawkins Music-Kama Rippa Music-ASCAP-3:30
4. EASY TO BE HARD (G. MacDermot-G. Ragni-J. Rado)
United Artists Music-ASCAP-2:45
5. WINDMILLS OF YOUR MIND
(A. Bergman-M. Bergman-M. Legrand)
United Artists Music-ASCAP-3:08
6. ME - I'M ALL ALONE (Robert Kole-Dick Curry)
United Artists Music-ASCAP-2:39

Produced by Stan Vincent & Mike Duckman
for Progressive Media

SIDE A

BDS 5049 A

BUDDAH RECORDS

KOLE & PARAM

1. HERE, THERE & EVERYWHERE (Lennon-MacCartney)
Maclen Music-BMI-2:35
2. STAND IN THE SUN (J. Klemmer) Biscus Music-BMI-2:41
3. ALL THE YOUNG WOMEN (Paul Vance)
Vanlee Pub.-Emily Music Corp.-ASCAP-3:55
4. SUNSHINE & GOLD (Robert Kole-Stanley J. Gelber)
United Artists Music-ASCAP-2:52
5. TOMORROW BOY (Robert Kole-Ernest Param)
United Artists Music-ASCAP-3:08
6. I CAN'T GROW FLOWERS IN MY YARD (Paul Vance)
Moonbeam Pub. Corp.-ASCAP-3:27

Produced by Stan Vincent & Mike Duckman
for Progressive Media

SIDE B **BDS 5049 B**

BUDDAH RECORDS


epiphany
EARL ZERO
NONE SHALL ESCAPE
THE JUDGEMENT
(E.A. JOHNSON
A.K.A. EARL ZERO)
Side 1
EP12-01
Stereo-45 RPM
℗ 1980 Epiphany
Records
© 1980 Soul Syndicate
Music B.M.I.
Produced by Warren
Smith & Chinna Smith
Recorded at Channel One by
Lancelot "Maxie" McKenzie
Mixed at Tuff Gong
Kingston, Jamaica by
Karl Pitterson


epiphany
EARL ZERO
1. ONLY JAH LOVE
2. ONLY JAH DUB
3. JUDGEMENT DUB
Side 2
EP12-01
Stereo-45 RPM
℗ 1980 Epiphany Records
© 1980 Soul Syndicate Music B.M.I.
Produced by Warren Smith & Chinna Smith
Recorded at Channel One by Lancelot "Maxie" McKenzie
Mixed at Channel One Kingston, Jamaica by Crucial Bunny Tom Tom


COLUMBIA
MASTERWORKS
HARMONY FAVORITES
THE NATIONAL MALE QUARTET
(A. Gagnier, 1st Tenor; G. Tobin, 2nd Tenor;
V. Sanders, Baritone; E. MacKay, Bass)
with WALTER HATCHEK, Piano
ML 2136
NONBREAKABLE
SIDE 1
(LP 2836)
Band 1: ON THE ROAD TO MANDALAY
-Kipling-Speaks-
Band 2: BEAUTIFUL DREAMER
-Stephen Foste-
Band 3: THE DONKEY SERENADE
-Wright-Forrest-Friml-Stothart-
Band 4: MIGHTY LAK A ROSE
-Stanton-Nevin-Arr. by Hatchek-
LONG PLAYING LP MICROGROOVE


COLUMBIA
MASTERWORKS
HARMONY FAVORITES
THE NATIONAL MALE QUARTET
(A. Baggiore, G. Tobin, Tenors;
V. Sanders, Baritone, B. MacKay, Bass)
with WALTER HATCHEK, Piano
ML 2136
NONBREAKABLE
SIDE 2
(LP 2837)
Band 1: WATER BOY
-Arr. by Avery Robinson-
Band 2: ON WINGS OF SONG
-Mendelssohn-
Band 3: SYLVIA
-Scollard-Speaks-
Band 4: OL' MAN RIVER
LONG PLAYING
MICROGROOVE

KAPUSTA
RECORDS

SIDE 1

K-201-A

THE SECOND ANNUAL
KAPUSTA KRISTMAS ALBUM

See Jacket For
Correct Programing.

KAPUSTA
RECORDS

SIDE 2



K-201-B

THE SECOND ANNUAL
KAPUSTA KRISTMAS ALBUM

See Jacket For
Correct Programing.


STRUT
STEREO
SIDE ONE
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. AIN'T NO STOPPIN' US NOW (Vocal) 7.03
2. AIN'T NO STOPPIN' US NOW (Version) 9.05
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH


STRUT
STEREO
SIDE TWO
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. GOOD TIMES 8.16
2. ONE MORE TIME (Instrumental) 8.16
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH


STRUT
STEREO
SIDE THREE
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. I'M CAUGHT UP 7.47
2. ARGUMENT 6.14
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH


STRUT
STEREO
SIDE FOUR
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. IT'S MY HOUSE (Special Disco version) 6.59
2. IT'S MY HOUSE (Version) 6.59
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH

STEREO

SIDE FIVE

STRUT264LP

LC 07306

RISCO CONNECTION

"RISCO VERSION"

1. BRINGING OUT THE SUNSHINE 6.36
2. RISCO MUSIC 6.15
3. REGGAE MUSIC 4.30

This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH


STRUT
STEREO
SIDE SIX
STRUT264LP
LC 07306
RISCO CONNECTION
"RISCO VERSION"
1. SITTING IN THE PARK 5.25
2. PARK VERSION 4.24
3. STOPPING (Version) 4.51
This compilation:
℗ 2022 K7 Music GmbH
© 2022 K7 Music GmbH

SONGS OF CALVARY



TEX RODGERS and
Miniature instrument
concert
STEREO

LP 165

WLM 65-A

SIDE ONE

1—JESUS PAID IT ALL—miniature xylophone
2—I MUST TELL JESUS—miniature cowbells
3—HE LEADTH ME—miniature glockenspiels
4—STAND UP FOR JESUS—miniature grand piano
5—ONWARD CHRISTIAN SOLDIERS—worlds smallest marimba
6—WHERE THE SOUL NEVER DIES—piano and harmonica

Songs of Calvary Grants Pass, Oregon

SONGS OF CALVARY



TEX RODGERS and
Miniature instrument
concert
STEREO

LP 165

WLM 65-B

SIDE TWO

1–LEANING ON THE EVERLASTING ARMS–worlds smallest xylo, organ
2–CONSTANTLY ABIDING–miniature vibra harp
3–WHAT A FRIEND–miniature cathedral chimes
4–JUST AS I AM–converted bottles
5–WHEN THE SAINTS GO MARCHING IN–
worlds smallest harmonica 1 inch long
6–WHO AT MY DOOR IS STANDING–
Musical by the Western Gospel Crusaders

Songs of Calvary Grants Pass, Oregon


EMI
"COME ON OVER"
OLIVIA NEWTON-JOHN
Lado A
3362-A
(P) 1976
1. JOLENE (Parton)
2. PONY RIDE (Berglund-Phillips)
3. COME ON OVER (B & R. Gibb)
4. IT'LL BE ME (Farrar-Marvin)
5. GREENSLEEVES
(Arr. & Adapt. Olivia Newton-John
6. BLUE EYES CRYING IN THE RAIN
(Rose)
Produced by John Farrar
Fabricado en Panamá R.de P. por SONOMUNDI, S.A.
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EMI
"COME ON OVER"
OLIVIA NEWTON-JOHN
Lado B
3362-B
(P) 1976
1. DON'T THROW IT ALL AWAY (Benson-Mindel)
2. WHO ARE YOU NOW? (Hart-Lawrence)
3. SMILE FOR ME (Bourke)
4. SMALL TALK AND PRIDE (Farrar)
5. WRAP ME IN YOUR ARMS (Collins)
6. THE LONG AND WINDING ROAD (Lennon & McCartney)
Produced by John Farrar
Fabricado en Panamá R.de P. por SONOMUNDI, S.A.
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BC
RECORDS
SPECIAL DISCO MIX
BROOKLYN EXPRESS
MIX BY
BEGAN CEKIC
BC-4017-A
Dahill Music (BMI)
℗ ©
STEREO 33⅓ RPM
TIME: 7:40
KINKY GIRLS
(Began Cekic)
Produced by Began Cekic
for One Way Productions
Assoc. Prod. & All Percussion by
Bashiri Johnson
A. Piano-Andy White
Keyboards & Synthesizers-Fred Zarr
B C RECORDS, DAHILL ROAD, BROOKLYN, N.Y. 11218
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BC
RECORDS
SPECIAL DISCO MIX
BROOKLYN EXPRESS
MIX BY
BEGAN CEKIC
BC-4017-B
Dahill Music (BMI)
℗ ©
STEREO 33⅓ RPM
STRAIGHT AHEAD
(Began Cekic) Time: 5:00
BURNING HOT
(TRANS BROOKLYN EXPRESS)
(Began Cekic) Time: 5:00
Produced by Began Cekic
for One Way Productions
BC RECORDS, DAHILL ROAD, BROOKLYN, N.Y. 11218 Unauthorized duplication is a violation of applicable laws

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helix

BANDA A LA DERIVA/2

33 1/3
R.P.M.

A

HXLP 17016

FUE UNA VEZ, SOMOS NOVIOS, ADORO, AMANECER,
ESTA TARDE VI LLOVER, CONTIGO APRENDI, NO,
FELICIDAD, TE EXTRAÑO, AQUEL SEÑOR,
VOY A APAGAR LA LUZ, SEÑOR AMOR,
SOMOS NOVIOS.

ARMANDO MANZANERO

13:50

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
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helix

BANDA A LA DERIVA/2

33 1/3
R.P.M.

B

HXLP 17016

MARIA BONITA
Agustín Lara

PRISIONERO DEL MAR
Luis Arcaraz/Ernesto M. Cortázar

LA PUERTA
Luis Demetrio

MARIA BONITA
AGUSTIN LARA

VERACRUZ
Ma. Teresa Lara

VERDAD AMARGA
Consuelo Velázquez

QUE SEAS FELIZ
Consuelo Velázquez

CACHITO

BONITA
Luis Arcaraz/José A. Zorrilla

PRISIONERO DEL MAR
Luis Arcaraz/Ernesto M. Cortazar

JURAME
Maria Greever

MAR
GabrielRuiz
R. Lopez Mendez

LA PUERTA
Luis Demetrio

ASI
Maria Greever

LA PUERTA
Luis Demetrio

MARIA BONITA
Agustín Lara

12:13


Célébration
GO! GO! GO!
(Pierre Bachelet/Mat Camison)
CEL 1
FACE A
6:43
45 RPM
RESONANCE
Pub: by Siracca
From the Album "Time Machine" CEL 1955-2
©1976 CanadaDisque
Quality Limitée
MANUFACTURÉ AU CANADA PAR


Celebration
BOXING JOE
(Pierre Bachelet/Mat Camison)
CEL 1
FACE B
3:30
45 RPM
RESONANCE
Pub. by Sirocco
From the Album "Time Machine" CEL 1935-2
© 1976 Canada - Disques
Quality Limitee
MANUFACTURE AU CANADA PAR DISQUES QUALITY LIMITEE


Jamal
ajp
JOEL SHULMAN
Side A
Jamal-LPS-5162
Stereo
33⅓ RPM
1. GOING OUT OF MY HEAD - 2:55
(Randazzo-Weinstein) (Vogue Music-BMI)
2. COME SUNDAY - 3:35 (Duke Ellington)
Tempo Music Inc.-ASCAP
3. IT'S LOVE - 3:15 (Condon-Green-Bernstein)
(Chappell & Co., Inc.-ASCAP)
4. LAZY AFTERNOON - 3:18 (Moross-Latouche)
(Chappell & Co., Inc.-ASCAP)
5. PEOPLE - 3:22 (Stein-Merrill)
(Chappell & Co., Inc.-ASCAP)
6. PENINAH - 2:02 (Joe Saye) (Zawinul Music-
A division of Gopam Ent.-BMI)
A DIVISION OF AHMAD JAMAL PRODUCTION CORP., N.Y., N. Y. 10019


Jamal
ajp
JOEL SHULMAN
Side B
Jamal-LPS-5162
Stereo
33⅓ RPM
1. SOMETHING'S COMING - 2:25 (Bernstein-Fondheim)
(G. Schirmer-Chappell & Co.-ASCAP)
2. FEELIN' GOOD - 4:04 (Bricusse-Newley)
(TRO Musical Comedy Productions Inc.-BMI)
3. WATCH WHAT HAPPENS - 2:48 (Legrand-Gimbel)
(Vogue Music Inc.-BMI)
4. WHEN THE WORLD WAS YOUNG - 3:55
(J. Mercer) (Criterion Music-ASCAP)
5. MY FOOLISH HEART - 3:22 (Young-Washington)
(Anne Rachael Music-ASCAP)
6. SLAUGHTER ON TENTH AVENUE - 4:55
(R. Rodgers) (Chappell & Co.-ASCAP)
A DIVISION OF AHMAD JAMAL PRODUCTION CORP., N. Y., N. Y. 10019


abc
RECORDS
ILL WIND
FLASHES
ABCS-641-A
Side 1
33⅓ RPM
STEREO
1. WALKIN' AND SINGIN'* 3:00
2. PEOPLE IN THE NIGHT* 7:31
3. LITTLE MAN* 4:17
4. DARK WORLD* 3:32
5. L.A.P.D. (Richard Griggs) 4:28
*Written by: Ken & Tom Frankel
All Published by: Maudlin Meludies—ASCAP
A Rasputin Production by: TOM WILSON
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


abc
RECORDS
ILL WIND
FLASHES
ABCS-641-B
Side 2
33⅓ RPM
STEREO
1. HIGH FLYING BIRD (Bill Edd Wheeler)
(Robert Lissauer Music/
Bexhill Music—ASCAP) 4:45
2. HUNG UP CHICK* 4:32
3. SLEEP* 2:28
4. FULL CYCLE* 5:48
*Written by: Ken & Tom Frankel
*Published by: Maudlin Melodies—ASCAP
A Rasputin Production by: TOM WILSON
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

SIDE 1

THE NAZARENE

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

STEREO
39105

Bob Davis, Earl Justice
P.O. Box 15501
Charlotte, N.C

THE TIME—The morning of the resurrection of Jesus
THE PLACE—The Courtyard of the public house

CAST

EZRA, a crippled beggar - William Pickett
JOANNA, daughter of Amos - Eulema Bryan
REBECCA, Joanna's younger sister - Linda McCurry
AMOS, owner of the public house - Don Cowan
MARY MAGDALENE, a friend of Jesus - Vicki Hon
THE NAZARENES - Chorus

33 1/3

SIDE 4

THE NAZARENE

(Continued)

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

STEREO
39105

Bob Davis, Earl Justice
P.O. Box 15501
Charlotte, N.C.

THE TIME—The morning of the resurrection of Jesus
THE PLACE—The Courtyard of the public house

CAST

EZRA, a crippled beggar - William Pickett
JOANNA, daughter of Amos - Eulema Bryan
REBECCA, Joanna's younger sister - Linda McCurry
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THE NAZARENES - Chorus

33 1/3

SIDE 2

THE NAZARENE

(Continued)

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33 1/3

SIDE 3

THE NAZARENE

(Continued)

A Story of the Resurrection

Don Gillis

mfg. by Century RECORDS

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39105

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THE TIME—The morning of the resurrection of Jesus
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AMOS, owner of the public house - Don Cowan
MARY MAGDALENE, a friend of Jesus - Vicki Hon
THE NAZARENES - Chorus

33 1/3

МИНИСТЕРСТВО КУЛЬТУРЫ СССР

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

▽33

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-68
33НД—04042

Вторая гр.-1
1-00

А. ХАЧАТУРЯН (р. 1903)

СПАРТАК. Фрагменты из балета

1. Вступление и танец нимф
2. Сцена и адажио Эгины и Гармодия
3. Танец Эгины и вакханалия
4. Сцена и танец с кроталами
5. Танец гадитанских дев и победа Спартака

Большой симфонический оркестр
Всесоюзного радио
Дирижер **А. Гаук**

МИНИСТЕРСТВО КУЛЬТУРЫ СССР

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

▽33

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-68
33НД—04043

Вторая гр.-2
1-00

А. ХАЧАТУРЯН (р. 1903)

СПАРТАК. Фрагменты из балета

6. Смерть гладиатора. Восстание рабов
Танец пастуха и пастушки
7. Адажио Спартака и Фригии
8. Танец с мечами 9. Танец на щитах

Большой симфонический оркестр
Всесоюзного радио
Дирижер **А. Гаук**

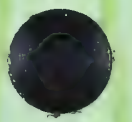
GOLDEN CREST

A GOLDEN CREST HIGH-FIDELITY RECORD

HOW TO USE YOUR TAPE RECORDER

Narrated by
Dr. Millard McClintock

SIDE ONE
CR 4001A



Band 1 Introduction
Band 2 Frequency Response
Band 3 Cycle Tones
Band 4 Choice of Tape Speeds
Band 5 Signal Strength

LABORATORY SERIES

GOLDEN CREST

A GOLDEN CREST HIGH-FIDELITY RECORD

HOW TO USE YOUR TAPE RECORDER

Narrated by
Dr. Millard McClintock

SIDE TWO
CR 4001B

Band 1 Microphone Placement
Band 2 Recording and Editing

LABORATORY SERIES

YMA SUMAC

VOICE OF THE XTABAY

With Orchestra Conducted by LES BAXTER

1. **TAITA INTY (Hymn to the Sun)**
   (Moises Vivanco) 2:57
2. **ATAYPURA! (High Andes!)**
   (Moises Vivanco) 2:58
3. **ACCLA TAQUI (Chant of the Chosen Maidens)**
   (M. Vivanco-L. Baxter) 2:43

1

DW-684
(DW1-684)

4. **TUMPA! (Earthquake!)**
   (Moises Vivanco) 3:16
5. **CHOLADAS (Dance of the Moon Festival)**
   (Moises Vivanco) 2:35
6. **WAYRA (Dance of the Winds)**
   (Moises Vivanco) 2:56
7. **MONOS (Monkeys)** (Moises Vivanco) 2:37
8. **XTABAY (Lure of the Unknown Love)**
   (L. Baxter-J. Rose) 3:16

Capitol®

YMA SUMAC
AND
MOISES VIVANCO

INCA TAQUI
(Moises Vivanco)

1. K'ARAWI (Planting Song)	3:15
2. CUMBE-MAITA (Calls of the Andes)	3:04

2

DW-684
(DW2-684)

3. WAK'AI (Cry)	2:28
4. INCACHO (Royal Anthem)	3:25
5. CHUNCHO (The Forest Creatures)	3:36
6. LLULIA MAK'TA (Andean Don Juan)	2:25
7. MALAYA! (My Destiny)	3:25
8. RIPUI (Farewell)	2:58

MOISES VIVANCO And His Peruvians

Capitol®


African Love
Produced by
C. Evans
Dist. by
V. P. Records
Jamaica Ave.
Queens, N.Y.
45 RPM
ALM-003-A
Made in U.S.A.
HELLO Y'ALL
(Shinehead)
SHINEHEAD
Unauthorized Copying Prohibited

African Love

Produced by
C. Evans
Dist. by
V. P. Records
Jamaica Ave.
Queens, N.Y.

45 RPM
ALM-003-B
Made in U.S.A.

VERSION
(C. Evans)

Unauthorized Copying Prohibited

AUDIO DYNAMICS
AUDIO DYNAMICS CORPORATION
PICKETT DISTRICT ROAD
NEW MILFORD, CONN. 06776
A BSR COMPANY

1/3 Octave Pink Noise

TEST RECORD

For use with ADC Sound Level Meter
and ADC Frequency Equalizers

R 200
RL 1924



SIDE 1

BAND

1 - 900 Hz Set Level

2 - 16,000 Hz	8 - 500 Hz
3 - 9,000 Hz	9 - 300 Hz
4 - 5,000 Hz	10 - 160 Hz
5 - 3,000 Hz	11 - 90 Hz
6 - 1,600 Hz	12 - 50 Hz
7 - 900 Hz	13 - 30 Hz

AUDIO DYNAMICS
AUDIO DYNAMICS CORPORATION
PICKETT DISTRICT ROAD
NEW MILFORD, CONN. 06776
A BSR COMPANY

1/3 Octave Pink Noise

TEST RECORD

For use with ADC Sound Level Meter
and ADC Frequency Equalizers

R 200
RL 1924



SIDE 2

BAND

1 - 900 Hz Set Level

2 - 16,000 Hz	8- 500 Hz
3 - 9,000 Hz	9 - 300 Hz
4 - 5,000 Hz	10 - 160 Hz
5 - 3,000 Hz	11 - 90 Hz
6 - 1,600 Hz	12 - 50 Hz
7 - 900 Hz	13 - 30 Hz


monica
monica
Lado A
AA-1399
33 1/3 RPM
STEREO
JUNIO/1980
YO NO PUEDO PERDONARTE
(Ruben Stefano)
MUCHO.MUCHO
(Concha Valdes Miranda)
LA LECCION
(Ruben Stefano)
MI MANERA DE AMAR
(Nelson Ned)
MI JEFE
(Ruben Stefano)
© 1980 Rio Piedras Records Mfg, Inc.
℗
DOMINGUEN
Manufacturado por RIO PIEDRAS RECORDS, MFG. INC. San Juan, P. R.
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS


monica
monica
Lado B
AA-1399
33 1/3 RPM
STEREO
JUNIO/1980
AMOR PERDONAME
MAS ALLA
COMO ANTES
VOLARE
ENTREGA TOTAL
(Abelardo Pulido)
ESCANDALO
(R.Fuentes-R.Cardenas)
ADELANTE
(M.de Jesus)
PA'TODO EL AÑO
(Jose Jimenez)
LA MEDIA VUELTA
(Jose A.Jimenez)
BORINQUEN
℗ © 1980 Rio Piedras Records Mfg, Inc.
manufacturado por RIO PIEDRAS RECORDS, MFG. INC. San Juan, P.R.
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS


Good Shepherd
THE WOMAN
GRACE MARKAY
GS-2381
33 1/3 RPM
Side 1
Stereo
1. Woman 4:16
2. Prayer 2:40
The Woman You Have Called Me To Be 3:35
3. Prayer 2:41
Is This Anyway For A King To Be Born 4:41
Music & Lyrics by Grace Markay
Arrangements by Richie Rome
© & ℗ 1981 Grace Marchesani
GOOD SHEPHERD RECORDS, P.O. BOX 18069 - PHILA., PA. 19147

Good Shepherd

THE WOMAN
GRACE MARKAY

GS-2381
33 1/3 RPM



Side 2
Stereo

1. **Prayer 2:28**
   Where Did You Go 3:59
2. **Woman My Hour Has Not Come 2:07**
3. **Walk By Me, Jesus 4:03**
4. **Prayer 3:03**
   And She Was There 4:42

Music & Lyrics by Grace Markay
Arrangements by Richie Rome

GOOD SHEPHERD RECORDS, P.O. BOX 18069 · PHILA., PA. 19147

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

ТБИЛИССКАЯ СТУДИЯ ГРАМЗАПИСИ

СТЕРЕО

33

ГОСТ 5289—80

С60-14935

Сторона 1

Гр. 8

«ТО ЛИ ЕЩЕ БУДЕТ»
ПОЕТ АЛЛА ПУГАЧЕВА

УЛЕТАЙ, ТУЧА
(музыка и слова В. Резникова)
ДА. ЧТО БЫЛО ОДНАЖДЫ
ТЫ НЕ СТАЛ СУДЬБОЙ
ЭТОТ МИР
(А. Зацепин — Л. Дербенев)
Группа «Ритм». Ансамбль «Аргус»

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

ТБИЛИССКАЯ СТУДИЯ ГРАМЗАПИСИ

СТЕРЕО

33

ГОСТ 5289—50

С60-14936

Сторона 2

Гр. 3 [illegible]

«ТО ЛИ ЕЩЕ БУДЕТ»
ПОЕТ АЛЛА ПУГАЧЕВА

СКАЖИ МНЕ ЧТО-НИБУДЬ
(М. Минков — Р. Рождественский)
ЭТИ ЛЕТНИЕ ДОЖДИ
(М. Минков — С. Кирсанов)
ТЫ ВОЗЬМИ МЕНЯ С СОБОЙ
ПЕСНЯ ПЕРВОКЛАССНИКА
(Э. Ханок — И. Резник)
Группа «Ритм». Ансамбль «Арагви»


Major Records
STEREO
6067 A
B4RS-0756
FULL FREQUENCY
RANGE RECORDING
REG. U.S. PAT. OFF.
LONG PLAYING
33⅓ RPM
1. Football Medley No. 1 2:35
2. Football Medley No. 2 2:12
3. Univ. of Minnesota Rouser :42
4. Military Medley No. 1 2:23
5. Entrance of the Gladiators 2:09
6. Military Medley No. 2 1:27
7. High School Cadets 2:33
All compositions arranged by John Cacavas (ASCAP)
Copyrighted by THOMAS J. VALENTINO INC., (ASCAP)
New York, New York 10036 ℗
"All music recorded herein is copyrighted and may not be used commercially or re-recorded, synchronized or performed publicly without express written license."

Major Records

STEREO
6067 B

B4RS-0757

FULL FREQUENCY
RANGE RECORDING

REG. U.S. PAT. OFF.
LONG PLAYING
33⅓ RPM

DEKKO →

1.	Billboard March	1:18
2.	Excerpt from "Wm. Tell Overture"	1:00
3.	Excerpt from "Danse Macabre"	2:24
4.	Voodoo Ceremonial	2:35
5.	Dance of the Zebras	2:35
6.	Voodoo Ceremonial With Flute	2:10
7.	Dance of the Zebras With Flute	2:05
8.	Drums and Fanfare	1:18

Selections 1-3 arranged by John Cacavas, (ASCAP)
2 by Domenico Savino, (ASCAP) and 4-7 by Michael Reynolds (BMI),
and 8 by Mark Winter (ASCAP)

Copyrighted by THOMAS J. VALENTINO INC., (ASCAP)
and R.F.T. MUSIC PUBLISHING CORP. (BMI),
New York, New York 10036 ℗
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used commercially or re-recorded, synchronized or
performed publicly without express
written license."


Salsoul
RECORDS
MIX BY LARRY LEVAN
SG 329
SG 329 C
8:35
33 1/3 RPM
SIDE C
STEREO
ASCAP
SKYYZOO
(Solomon Roberts, Jr.)
(From The Salsoul L.P. SA 8532 "Skyway")
SKYY
Produced By Randy Muller And Solomon Roberts, Jr. For
Alligator Bit Him Prods./Arranged By Randy Muller
℗ 1980 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
SG 329
SG 329 B
3:49
33 1/3 RPM
SIDE B
STEREO
ASCAP
HIGH
(Randy Muller)
(From The Salsoul L.P. SA 8532 "Skyway")
SKYY
Produced By Randy Muller And Solomon Roberts, Jr. For
Alligator Bit Him Prods./Arranged By Randy Muller
©1980 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


MANUFACTURED AND DISTRIBUTED BY PERSONAL RECORDS, INC. 211 WEST 56TH STREET, NEW YORK, NEW YORK 10019
Personal
RECORDS
INNER LIFE
P49816
33 1/3 RPM
STEREO
℗ & © 1985
Personal
Records, Inc
SIDE A
"LET'S CHANGE IT UP" 6:18
Vocal
(Leroy Burgess / Sonny Davenport)
Personal Music / Silver Satin Music (ASCAP)
PRODUCED BY GREG CARMICHAEL
Executive Producers Don Oriolo & Jurgen S. Korduletsch
A Product Of Personal Records
Unauthorized duplication is a violation of applicable laws


MANUFACTURED AND DISTRIBUTED BY PERSONAL RECORDS, INC. 211 WEST 56TH STREET, NEW YORK, NEW YORK 10019
Personal
RECORDS
INNER LIFE
P49816
33 1 3 RPM
STEREO
℗ & © 1985
Personal
Records, Inc
SIDE B
"LET'S CHANGE IT UP" 5:08
Instrumental
(Leroy Burgess Sonny Davenport)
Personal Music Silver Satin Music (ASCAP)
PRODUCED BY GREG CARMICHAEL
Executive Producers Don Oriolo & Jurgen S Korduletsch
A Product Of Personal Records
Unauthorized duplication is a violation of applicable laws


COLUMBIA
mpl
PAUL McCARTNEY
McCARTNEY II
FC 36511
STEREO
SIDE 1
AL 36511
℗ 1980 MPL
Communications Ltd.
1. COMING UP 3:51
2. TEMPORARY SECRETARY 3:13
3. ON THE WAY 3:36
4. WATERFALLS 4:40
5. NOBODY KNOWS 2:50
- McCartney -
Manufactured by MPL
Communications, Inc.


COLUMBIA
mpl
PAUL McCARTNEY
McCARTNEY II
FC 36511
STEREO
SIDE 2
BL 36511
℗ 1980 MPL
Communications Ltd.
1. FRONT PARLOUR 3:30
2. SUMMER'S DAY SONG 3:24
3. FROZEN JAP 3:37
4. BOGEY MUSIC 3:25
5. DARKROOM 2:18
6. ONE OF THESE DAYS 3:35
- McCartney -
Manufactured by MPL
Communications, Inc.


COLUMBIA
33⅓ RPM
DEMONSTRATION
NOT FOR SALE
STEREO
AE7 1204
ZSM 167264
Time: 3:51
℗ 1980 MPL
Communications Ltd.
PAUL McCARTNEY
COMING UP (Live at Glasgow)
-McCartney-
Published and administered by MPL
Communications Inc. (ASCAP)
Produced by Paul McCartney


COLUMBIA
SPECIAL ONE-SIDED RECORD
(Play Other Side)

Shanachie Records



SIDE A **Shanachie-21009**

LO JAI

ACROBATES ET MUSICIENS

1. LO CEU N'A CREAT (3:10)
2. DEUX NUITS AU PALAIS IDEAL (5:25)
3. NOELS DE LIMOGES (6:56)
4. ANGELS/SATINS BLANCS (4:30)

℗ 1987 Shanachie Records Corp:
© 1987 Lo Jai-Trad. arr. except
Deu Nuits Au Palais Ideal
by E. Montbel

Shanachie Records



SIDE B

Shanachie-21009

LO JAI

ACROBATES ET MUSICIENS

1. LA MADELEINE (3:57)
2. BORJON, SUSATO (6:14)
3. BE IA LONGTEMPS JOENESSA (3:08)
4. UNE NUIT DE PREMIER MAI (6:09)

℗ 1987 Shanachie Records Corp:
© 1987 Lo Jai-Trad. arr. except
Deu Nuits Au Palais Ideal
by E. Montbel

SINGER

EDUCATION & TRAINING PRODUCTS

SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

FOR AUTOMATIC OR MANUAL PROJECTION

33⅓ RPM TIME 16:05 XCTV 96577

Dewey Number 784.65

RECORD NO.
A681-5RR



FILMSTRIP NO.
A681-9

SIDE 1

SONGS OF PIONEER MID-AMERICA

From the Series:
Our Heritage of American Folk Music

Narrator
Ken Nordine

Singer
Win Stracke

ALL RIGHTS RESERVED

SINGER

EDUCATION & TRAINING PRODUCTS

SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

FOR AUTOMATIC OR MANUAL PROJECTION

33⅓ RPM TIME 17:25 XCTV 96578

Dewey Number 784.65

RECORD NO.
A681-5RR

FILMSTRIP NO.
A681-10

SIDE 2

SONGS OF THE WESTERN FRONTIER

From the Series:

Our Heritage of American Folk Music

Narrator

Ken Nordine

Singer

Win Stracke

ALL RIGHTS RESERVED

33 rpm

lichens

Restoration of Temperment



33 rpm



lexie mountain

If You So Choose

hoss007

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hossrecords.com

SHARP 021

R. CALVERT

Freq

STEREO

1

33 rpm

Ned Ludd

Acid Rain

All The Machines Are Quiet

(p) 1984 Flicknife
(c) Rock Music

FLICKNIFE RECORDS

· THE · CUTTING · EDGE ·



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SHARP 021

R.CALVERT

Freq

STEREO

2

33 rpm

Picket Line

Bomb Squad Officer

Work Song

(p) 1984 Flicknife
(c) Rock Music

FLICKNIFE RECORDS

THE CUTTING EDGE



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CONTINENTAL

TELECO TECO EM CORDAS

ORQUESTRA ROMÂNTICA DE SEVERINO ARAUJO

STEREO

FACE A

SLP-7.005

1. VOCÊ PASSOU - Samba (Nazareno de Brito-Alcyr Pires Vermelho)
2. FECHEI A PORTA - Samba (Sebastião Mota - Ferreira dos Santos) 3. RÍ - Samba (Luís Antônio)
4. O AMOR E A ROSA - Samba (Pernambuco - Antônio Maria)
5. IMPÉRIO DO SAMBA - Samba (Zé da Zilda - Zilda Gonçalves)
6. JURAS EU FIZ - Samba (Severino Araujo)

RESERVADOS TODOS OS DIREITOS DE REPRODUÇÃO INCLUSIVE PELO RADIO

FABRICADO POR GRAVAÇÕES ELETRICAS S/A AV DO ESTADO 4755 - S. PAULO BRASIL

CONTINENTAL

TELECO TECO EM CORDAS

ORQUESTRA ROMÂNTICA DE SEVERINO ARAUJO

STEREO

FACE B

SLP-7.005

1. AGORA É CINZA - Samba (Alcebíades Barcelos - Armando Marçal)
2. A SAUDADE NÃO FOI LEAL - Samba (Norival Reis - Jorge Duarte) 3. O TREM ATRAZOU (Samba (A. Vilarinho - Estanislau Silva Paquito) 4. NOITES VAZIAS - Samba (Waldyr Finotti - Gilson Santomauro)
5. FAVELA - Samba (R. Martins - Waldemar Silva)
6. BRASIL - Samba (Benedito Lacerda - Aldo Cabral)

RESERVADOS TODOS OS DIREITOS DE REPRODUÇÃO INCLUSIVE PELO RADIO

FABRICADO POR GRAVAÇÕES ELETRICAS S/A AV DO ESTADO 4755 S. PAULO BRASIL

33 1/3 STEREO LONG PLAYING

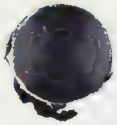
BLUE NOTE RECORDS · A DIVISION OF UNITED ARTISTS RECORDS, INC.

BLUE NOTE

Two Headed Freap
RONNIE FOSTER

1. **CHUNKY • 4:50**
   (Ronnie Foster) Unart Music Corp. BMI

BST-84382



SIDE 1

2. **DROWNING IN THE SEA OF LOVE • 4:05**
   (Kenny Gamble/Leon Huff) Assorted Music BMI
3. **THE TWO HEADED FREAP • 4:19**
   (Ronnie Foster) Unart Music Corp. BMI
4. **SUMMER SONG • 5:20**
   (Ronnie Foster) Unart Music Corp. BMI

Produced by George Butler

℗1972 United Artists Records, Inc.

NOTE®


33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS • A DIVISION OF UNITED ARTISTS RECORDS, INC.
Two Headed Freap
RONNIE FOSTER
1. LET'S STAY TOGETHER • 4:50
(Willie Mitchell/Al Green/Al Jackson)
Jec Pub. Co. BMI
BST-84382
SIDE 2
2. DON'T KNOCK MY LOVE • 4:30
(Wilson Pickett/Brad Shapiro)
Erva Music Pub. Co., Inc. BMI
3. MYSTIC BREW • 4:13
(Ronnie Foster) Unart Music Corp. BMI
4. KENTUCKY FRIED CHICKEN • 5:00
(Ronnie Foster) Unart Music Corp. BMI
Produced by George Butler
℗1972 United Artists Records, Inc.
BLUE NOTE®

GIMME A BREAK

BOBBY GILLIOM

33⅓ RPM

SIDE A

TIME 6:00

Executive Producer: Clappers International
Produced by: Lister Hewan-Lowe & Bobby Gilliom
For Lister Hewan-Lowe Productions, Inc.
Written, Arranged & Directed by Bobby Gilliom

© ℗ 1983 Clappers Music/MX-Music (B.M.I.)



CLAPPERS

A DUB BREAK

CLAPPA CLUB

33⅓ RPM

SIDE B
TIME 7:00

Executive Producer: Clappers International
Produced by: Lister Hewan-Lowe & Bobby Gilliom
For Lister Hewan-Lowe Productions, Inc.
Written, Arranged & Directed by Bobby Gilliom

©℗1983 Clappers Music/MX-Music (B.M.I.)



CLAPPERS

SFP

OSMOSE

SFP 5.021

SACEM SACD SDRM SGDL

stéréo compatible
33 t. 1/3 HAUTE FIDELITE

Record A - face 1

Saxo planetariel 6'50

Message 181077 9'40

Planet-air 6'00

(All compositions Ariel Kalma)

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. MADE IN FRANCE

SFP

OSMOSE

SFP 5.021

SACEM SACD SDRM SGDL

stéréo compatible

33 t. 1/3 HAUTE FIDELITE

RECORD A - face 2

Forest' ballad 4'30

Manège 10'00

Gongmo 6'30

(All compositions Ariel Kalma)

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIF... SONT INTERDITS MADE IN FRANCE

OSMOSE

SFP 5.022

SACEM SACD SDRM SGDL

stéréo compatible

33 t. 1/3 HAUTE FIDELITE

Record R - face 1

20 pluie 16'10

6 and C° 15'40

4 an afternoon 8'00

(All compositions Richard Tinti)

Handle with care

Manipuler avec précaution

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

OSMOSE

SFP 5.022

SACEM SACD SDRM SGDL

stéréo compatible

33 t. 1/3 HAUTE FIDELITE

Record R - face 2

Pagi 17'00

Sorc 19'00

(All compositions Richard Tinti)

Handle with care

Manipuler avec précaution

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SG 338 DJ
SG 338 B
4:13
NOT
FOR SALE

SIDE B
STEREO
BMI
33 1/3 RPM

FUNK-N-ROLL

(Johnny Onderlinde)
(From The Salsoul L.P. SA 8536 "The Funk Is On")

INSTANT FUNK

Produced By Bunny Sigler For
Bundino Productions UNLTD., LTD.
Arranged By Johnny Onderlinde
And Larry Davis
Warpfactor One Music/Lucky Three
Music Publg. Co.
℗1980 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

MADE IN CANADA

FRONT LINE ORCHESTRA

Quality

RFC RECORDS LTD.

SIDE 1
QRFC 012

DON'T TURN YOUR BACK ON ME
(Short Version)
(T. Edmunds)

Original Ice Records Recording
Recorded at Coach House Studio
Produced by Tony Edmunds
Engineered by Frank Agarrat
A Larry Levan Re-Mix
Re-Mix Eng: Steve Jerome
©&℗1982 - Quality Records Limited

QUALITY IS A REGISTERED TRADE MARK OF QUALITY RECORDS LIMITED 380 BIRCHMOUNT RD. SCARBOROUGH, ONTARIO M1K 1W7



SYLVESTER



EAST SIDE
0-20548



33 1/3 RPM

PRODUCED BY KEN KESSIE AND MOREY GOLDSTEIN
ORIGINALLY RECORDED BY KEN KESSIE
EXECUTIVE PRODUCERS: MARTY BLECMAN AND SYLVESTER
MIXED BY LARRY LEVAN
ENGINEERED BY ROBERT KASTER

Original version available on Sylvester's album MUTUAL ATTRACTION
on Warner Bros. Record· (1-25527)

1. SOMEONE LIKE YOU 5:58
2. SOMEONE LIKE YOU (DUB) 6:35

(McKinley Horton/Len Barry)

Philly World Music BMI all rights controlled by
Screen Gems-EMI Music Inc.

℗ 1986 Warner Bros. Records Inc.



SYLVESTER



WEST SIDE
0-20548



33 1/3 RPM

PRODUCED BY KEN KESSIE AND MOREY GOLDSTEIN
ORIGINALLY RECORDED BY KEN KESSIE
EXECUTIVE PRODUCERS: MARTY BLECMAN AND SYLVESTER
*MIXED BY MARTY BLECMAN AND KEN KESSIE
**REMIXED AND ENGINEERED BY JOSEPH WATT

Original version available on Sylvester's album MUTUAL ATTRACTION
on Warner Bros. Records (1-25527)

1. SOMEONE LIKE YOU* 6:11
2. SOMEONE LIKE YOU** 5:46
(McKinley Horton/Len Barry)

Philly World Music BMI all rights controlled by
Screen Gems-EMI Music Inc.

℗ 1986 Warner Bros. Records Inc.

THE NEW YORK CITY ALBUM

C-002



SIDE 1
STEREO

1. THE FIRE
2. THE PARKING GARAGE
3. THE SUBWAY STATION
4. THE CANDY PEDDLER
5. BESIDE THE POTHOLE
6. THE PROTESTERS
7. CHRISTMAS ON 34th STREET
8. THE MAYOR OF CANAL STREET

© and Ⓟ 1976 Clack Inc., New York, N. Y.

THE NEW YORK CITY ALBUM

C-002

SIDE 2
STEREO

1. IN THE BOWERY
2. THE 42nd STREET PREACHER
3. THE CONSTRUCTION SITE
4. ST. PATRICK'S DAY
5. A YOUNG CAB DRIVER
6. NOON
7. THE PICKETS
8. COLLECTING THE GARBAGE

© and Ⓟ 1976 Clack Inc., New York, N. Y.



TOUCH RECORDS

You're The One!

SIDE A

Record #RL-1001

MANUFACTURED
IN CANADA

You're The One (3:30)
Think About It (3:34)
I Don't Know Why (3:40)

Rawls and Luckett

Produced by Rawls and Luckett
All Tunes Published by
Cut-Time B.M.I.
Su-Ann Sesac

TOUCH RECORDS

Touch Records, Brooklyn, N.Y. A Division of Touch, Inc.



TOUCH RECORDS

You're The One!

SIDE B

Record #RL-1001

MANUFACTURED
IN CANADA

Still In Love (3:50)
I Just Wanna Dance (4:30)
I Just Don't Know (Re-Mix) (3:40)

Rawls and Luckett

Produced by Rawls and Luckett
All Tunes Published by
Cut-Time B.M.I.
Su-Ann Sesac



Touch Records, Brooklyn, N.Y. A Division of Touch, Inc.

CAT. NO: **NUM224LP-AB**

TITLE: **BUTTERFLIES DON'T GO AWAY**
ARTIST: **MAJESTY CRUSH**

DATE: **101323**
COUNTRY OF ORIGIN
Czech Republic

21149469
S958166-1-2-0

QTY: **1**

CAT. NO: **NUM224LP-CD**

TITLE: **BUTTERFLIES DON'T GO AWAY**

ARTIST: **MAJESTY CRUSH**

DATE: **100823**

COUNTRY OF ORIGIN

Czech Republic

21149456

S958166-1-1-0

QTY: **1**


PRECISION RECORD PRESSING
TEST PRESSING - SIDE A


PRECISION RECORD PRESSING
TEST PRESSING - SIDE B

KUSTOM RECORDS

E. JAY

KNOCKIN' EM DEAD ALIVE



SIDE A

2/006-A

1. I NEED YOU TO TURN TO
2. YOUR SONG
3. FAR SIDE OF THE MOON
4. COUNTRY COMFORT

RE KUSTOM KORS

E. JAY

KNOCKIN' EM DEAD ALIVE

SIDE B

2/006-B

1. CAN I PUT YOU OFF
2. BORDER SONG
3. 60 YEARS ON

RE KUSTOM KORDS

E. JAY

KNOCKIN' EM DEAD ALIVE

SIDE C

2/006-C

1. INDIAN SUNSET
2. HONKY TONK WOMAN
3. AMORENA
4. TAKE ME TO THE PILOT

RE KUSTOM KORS

E. JAY

KNOCKIN' EM DEAD ALIVE

SIDE D

2/006-D

1. BURN DOWN THE MISSION
2. MEDLEY
3. MY FATHER'S GUN


amazon music
Exclusive
vinyl
TRANSLUCENT YELLOW SMOKE
ERE879


ATLANTIC
SD 1651
THE ART ENSEMBLE OF CHICAGO
FANFARE FOR THE WARRIORS
STEREO
ONE
℗ 1974
ATLANTIC
1. ILLISTRUM (9:25)
Malachi Favors
2. BARNYARD SCUFFEL SHUFFEL (5:07)
Lester Bowie
3. NONAAH (5:38)
Roscoe Mitchell
(ST-A-743053-MO)
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.


ATLANTIC
SD 1651
THE ART ENSEMBLE OF CHICAGO
FANFARE FOR THE WARRIORS
STEREO
TWO
℗ 1974
ATLANTIC
1. FANFARE FOR THE WARRIORS (8:08)
Joseph Jarman
2. WHAT'S TO SAY (3:57)
Joseph Jarman
3. TNOONA (6:20)
Roscoe Mitchell
4. THE KEY (1:14)
Roscoe Mitchell
(ST-A-743054-MO)
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.


ARISTA
PHAROAH SANDERS
LOVE WILL FIND A WAY
AB 4161
(AG 4161 SA)
℗ 1978 Arista Records, Inc.
SIDE 1
33⅓ RPM
1. LOVE WILL FIND A WAY (5:12)
(Bedria Sanders
2. PHAROMBA (4:32)
(Pharoah Sanders)
3. LOVE IS HERE (4:43)
(Music: Pharoah Sanders, Lyrics: Pharoah Sanders & Norman Connors)
4. GOT TO GIVE IT UP (6:29)
(Marvin Gaye)
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NORMAN CONNORS PRODUCTIONS, INC.
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violation of applicable laws


ARISTA
PHAROAH SANDERS
LOVE WILL FIND A WAY
AB 4161
(AB 4161 SB)
℗ 1978 Arista Records, Inc.
SIDE 2
33⅓ RPM
1. AS YOU ARE (5:08)
(Norman Connors & Paul Smith)
2. ANSWER ME MY LOVE (6:42)
(Music: Sigmon, Rauch & Winkler)
3. EVERYTHING I HAVE IS GOOD (6:00)
(Music: Pharoah Sanders, Lyrics by Pam McDonald)
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"KNOW **BEFORE** YOU GO"

Safe Boating Tips and PSAs

SIDE A
33⅓ RPM



AAVP#73439
COMPATIBLE

1. Announcer ..... :60
2. Announcer ..... :60
3. Announcer ..... :60
4. Announcer ..... :60
5. Announcer ..... :60
6. Announcer ..... :30
7. Announcer ..... :30
8. Announcer ..... :30
9. Announcer ..... :30
10. Announcer ..... :30
11. Announcer ..... :30
12. Announcer ..... :30

Office of Boating Safety
UNITED STATES COAST GUARD
Washington, D.C. 20280

"KNOW **BEFORE** YOU GO"

Safe Boating Tips and PSAs

SIDE B
33⅓ RPM



AAVP#73439
COMPATIBLE

13.	Announcer	:30
14.	Announcer	:30
15.	Announcer	:20
16.	Announcer	:20
17.	Announcer	:20
18.	Announcer	:20
19.	Announcer	:20
20.	Announcer	:20
21.	Music Bed/Live Copy	:60
22.	Music Bed/Live Copy	:30
23.	Music Bed/Live Copy	:20

Office of Boating Safety
UNITED STATES COAST GUARD
Washington, D.C. 20280


Radio
the whole thing stops when radio stops
1969
National
Radio Month
Jingles
an NAB public relations aid
1. Swing Band & Chorus, Full Version ..... :60
2. Swing Band & Chorus w/"Doughnut" .... :60
3. Swing Band & Chorus ..... :30
4. Swing Band & Chorus (Tag) ..... :10
5. Rock Band & Chorus, Full Version ..... :60
6. Rock Band & Chorus ..... :30
7. Rock Band & Chorus (Tag) ..... :10
8. C-W Band & Soloist, Full Version ..... :60
9. C-W Band & Soloist ..... :30
10. C-W Band & Soloist (Tag) ..... :10
CLEARANCE DATES:
May 1 1969-July 30, 1969
MONOPHONIC 33⅓ RPM—LP
MONOPHONIC 33⅓ RPM—LP
MONOPHONIC 33⅓ RPM—LP

Strictly Breaks Presents

SCHOOL YARD BREAKS



A

I KNOW YOU GOT SOUL (3:11)

Bobby Byrd

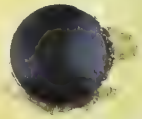
1973 Original 12" Version

SYB-2005

' 2001 Strictly Break Records

Strictly Breaks Presents

SCHOOL YARD BREAKS



B

I M COMMING (2:23)

BONUS BEATS (2:24) Bobby Byrd

[illegible] Original 12" Version

SYB-2005

' 2001 Strictly Break Records

Tommy® Boy

RuPAUL

TB 560 A

Pub: T-Boy Music/Whorga Musica (ASCAP)
Produced by Eric Kupper
Executive Producers: Fenton Bailey and Randy Barbato
Written by Rupaul, Larry Tee and Jimmy Harry
Remixed and edited by Marc "Funkyman" Paley, DJ EFX and DJ Digit for 3rd Floor Productions
℗©1993 Tommy Boy Music, Inc.

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NOT FOR SALE

"WORK IT MR DJ" TRIBAL MIX 4:39

FUNKYMAN'S VOX DUB 4:21

SUPERMODEL REMIXES

Distributed by Tommy Boy Music, Inc., 502 Broadway, New York, NY 10010


TommY®
BOY
RuPAUL
TB 560 B
Pub: T-Boy Music/Whorga Musica (ASCAP)
*Produced by Eric Kupper
Produced by Jimmy Harry
Executive Producers: Fenton Bailey and Randy Barbato
Written by Rupaul, Larry Tee and Jimmy Harry
*Remixed and edited by Marc "Funkyman" Paley,
DJ EFX and DJ Digit for 3rd Floor Productions
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NOT FOR SALE
SUPERMODEL * 5:09
Digifunky's Latenite Mix
AURORA BOREALIS SPEAKS :19
SUPERMODEL
REMIXES
Distributed by Tommy Boy Music, Inc., 502 Broadway, New York, NY 10010

SPECTRUM ©

Produced by RICHARD and PAUL FREITAS

1. OF CABBAGES AND KINGS (2:23)
2. PORTUGUESE WINEMAKER (2:34)

DISC JOCKEY COPY
NOT FOR SALE
LP-BLPM-101-A



SIDE 1

© Paul Richards
Music Co., Inc.
(ASCAP)

3. CANDY TREE (2:15)
4. MACACO (2:28)
5. SUN GOD (2:16)
6. TEL AVIV (2:26)

ALL INSTRUMENTALS COMPOSED BY
RICHARD, PAUL AND DICK FREITAS

℗ 1981 PRM RECORDS
75 Allen Rd.
Rockville Centre, N.Y. 11570
Made in U.S.A.

SPECTRUM ©

Produced by RICHARD and PAUL FREITAS

1. CHICKEN TALK (2:25)
2. POOR RICHARD (2:27)

DISC JOCKEY COPY
NOT FOR SALE
LP-BLPM-101-B



SIDE 2
© Paul Richards
Music Co., Inc.
(ASCAP)

3. CATHY'S THEME (2:06)
4. LOST IN WONDER (2:16)
5. SIAMESE CAT (2:21)
6. UNCLE LOUIE (2:26)

ALL INSTRUMENTALS COMPOSED BY
RICHARD, PAUL AND DICK FREITAS

℗ 1981 PRM RECORDS
75 Allen Rd.
Rockville Centre, N.Y. 11570
Made in U.S.A.


BRONSKI BEAT
WITH MARC ALMOND
LONDON
MCA RECORDS
MCA-23550
MCA4601
SIDE 1
12" 45 R.P.M.
I FEEL LOVE/LOVE TO LOVE YOU BABY/
JOHNNY REMEMBER ME
10:10 BMI/ASCAP
(The Source Mix)
(G. Moroder-P. Bellotte-D. Summer)/(G. Goddard)
Original version appears on the MCA LP,
MCA-5538, "The Age Of Consent"
PRODUCED BY MIKE THORNE
FORBIDDEN FRUIT
Rick's Music (admin. by Rightsong Music, Inc.)/
Sunday Music/Ed. Intro/Say Yes/
Southern Music Pub. Co., Inc.
℗ 1985 London
Records Ltd.
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


BRONSKI BEAT
WITH MARC ALMOND
LONDON
MCA RECORDS
MCA-23550
MCA4602
SIDE 2
12" 45 R.P.M.
I FEEL LOVE/LOVE TO LOVE YOU BABY/
JOHNNY REMEMBER ME
8:20 BMI/ASCAP
(The Cake Mix)
(G. Moroder-P. Bellote-D. Summer)/(G. Goddard)
Original version appears on the MCA LP,
MCA-5538, "The Age Of Consent"
PRODUCED BY MIKE THORNE
FORBIDDEN FRUIT
Rick's Music (Admin. by Rightsong Music, Inc.)/
Sunday Music/Ed. Intro/Say Yes/
Southern Music Pub. Co., Inc.
℗ 1985 London
Records Ltd.
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Fractal Structure

"Lost Sequence"

SOMATIC008R

A1.

"Lost Sequence"

Haak's Subliminal Cowbell Remix

B1.

"Lost Sequence"

8 Wonders' Journey Into The Unknown Mix

A1. Remix by: Haakon Vingelsgaard. Appears in Courtesy of M.I.K.E. Music. B1. Remix by: Arney SecerKadic. Written & Produced by Maxim Holod inspired by Lily Mastered by: Arney Secerkadic.



Send your quality Trance demo's to:

SOMATIC SENSE RECORDINGS
P.O. box 17
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The Netherlands
E-mail: info@somaticsense.com
WWW.SOMATICSENSE.COM
For licensing fax: 0031-71-5803692

Artwork by: www.aardenwerk.nl

Made in the Netherlands

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STIMULATES
YOUR
SENSES


AFRTS
RIDIN' HIGH
Jerry Jeff Walker
P-15605
STEREO
RL 17-6
1. PICK UP THE TEMPO 3:48 (:02)
2. LIKE A COAT FROM THE COLD 3:32 (:09)
3. NIGHT RIDER'S LAMENT 4:47 (:06)
4. MISSISSIPPI YOU'RE ON MY MIND 4:24 (:06)
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AFRTS
STACKED DECK
Amazing Rhythm Aces
P-15606
STEREO
RL 17-6
1. AMAZING GRACE (Used To Be Her Favorite Song)
3:17 (:00)
2. THE "ELLA B" 4:31 (:12)
3. LIFE'S RAILWAY TO HEAVEN 4:22 (:04)
4. HIT THE NAIL ON THE HEAD
2:22 (:02)
5. WHO WILL THE NEXT FOOL BE
2:48 (:21)
(See Roundup for personnel)
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GEESTREET

STEREO MC'S

1. CONNECTED (Full Length) (5:12)

2. CONNECTED (Reprise) (1:43)



422-864 393-1
SIDE ONE
33 1/3 RPM
STEREO

(R. Birch/N. Hallam/H.W. Casey/R. Finch)
Contains sample from "Let Me (Let Me Be Your Lover)" performed by Jimmy "Bo" Horne under license from Rhino Records by arrangement with EMI Records Ltd.
Virgin Music (Pubs) Ltd. o/b/o EMI Virgin Songs, Inc. (ASCAP)/ Harrick Music/Longitude Music Co. (BMI)

Produced by Stereo MC's
Engineered by Al Stone
℗ 1992 ISLAND RECORDS LTD.
#422-864 393-1

GEE STREET™, LICENCED TO ISLAND RECORDS, INC. ©, 400 LAFAYETTE ST., N.Y., NY 10003

GEE STREET

ISLAND™

GEESTREET

STEREO MC'S

1. DISCONNECTED (6:04)

2. FEVER (3:15)



422-864 393-1
SIDE TWO
33 1/3 RPM
STEREO

(R. Birch & N. Hallam)
Published by Virgin Music (Pubs) Ltd.
o/b/o EMI Virgin Songs, Inc. (ASCAP)

Produced by Stereo MC's
Engineered by Al Stone
℗ 1992 ISLAND RECORDS LTD.
#422-864 393-1

GEE STREET

ISLAND

GEE STREET™, LICENCED TO ISLAND RECORDS, INC., 400 LAFAYETTE ST., N.Y., NY 10003


Celestial Harmonies
© & ℗
MCMLXXXVI
LC 7869
Side 1
CEL 013/14 2LP
DIGITAL
DAVID HYKES & THE HARMONIC CHOIR
HARMONIC MEETINGS
LINES TO A GREAT LORD 16'55"
HARMONIC RELATION 5'34"
Unauthorized duplication is a violation of applicable laws

Celestial Harmonies

© & ℗
MCMLXXXVI

LC 7869

Side 2
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS

KYRIE OPENING 5'12"
FOREGATHER IN THE NAME 15'00"

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Celestial Harmonies

© & ℗
MCMLXXXVI

LC 7869

Side 3
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS

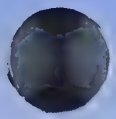
KYRIE FRAGMENTS 18'01"
ELEISON CLOSING 2'16"

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Celestial Harmonies

© & ℗
MCMLXXXVI

LC 7869



Side 4
CEL 013/14 2LP
DIGITAL

DAVID HYKES & THE HARMONIC CHOIR

HARMONIC MEETINGS

BROTHERHOOD 11'54"
HALLELUYAH 7'06"

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INFINITY

BLACKSTAR/ABANDON RECORDS



BBJ

INT8P
6510

Side A

Pentecostal Poppa

1. Pentecostal Poppa 3:55
2. Lead Vocals 3:56
3. No Lead Vocals 3:55

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Universal Music and Video Distribution, Inc.

INFINITY

BLACKSTAR/ABANDON RECORDS



BBJ

INT8P
6510

Side B

Pentecostal Poppa

1.TV 3:56
2. Instrumental 3:56
3. A Cappella 3:56

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Manufactured and Distributed by
Universal Music and Video Distribution, Inc.



Aralos International Records

Side One

AIR-10034
Time: 5:10
STEREO

1003

Produced by
Bob Stone/
P. Forsythe
An April
Twenty-Two
Production

Alisabethe Jergens
Hungry For Your Love

(D. Schacher)

Blendingwell Music Inc. © 1977 (BMI)
℗ 1980 Aralos International
Records Inc.
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9200 Sunset Blvd., Suite 402
Los Angeles, CA. 90069



Aralos International Records

Side Two

AIR-10034
Time: 5:09
STEREO

1004

Produced by
Bob Stone/
P. Forsythe
An April
Twenty-Two
Production

Alisabethe Jergens
Supernatural Woman

(D.R. Hockett/D.L. Hockett)

First National Music Co. © 1978 (BMI)

℗ 1980 Aralos International
Records Inc.

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9200 Sunset Blvd., Suite 402
Los Angeles, CA. 90069


THE BIRDS
STEREO
SIDE 1
LIVING PRESENCE HIGH FIDELITY


BRAZILIAN IMPRESSIONS
STEREO
33⅓ R.P.M
SIDE 2
LIVING PRESENCE HIGH FIDELITY


VJ
VEE-JAY
RECORDS
THEY'RE DELICIOUS TOGETHER
Betty Everett & Jerry Butler
VJLP-1099
64-4401
Long Playing
Side I
Microgroove
Pro. by Calvin Carter
1. LET IT BE ME
(M. Curtis-C. Becaud-P. Delanoe)
2. LOVE IS STRANGE
(M. Baker-E. Smith)
3. JUST BE TRUE
(C. Mayfield)
4. SINCE I DON'T HAVE YOU
(J. Rock)
5. IT'S ALL RIGHT
(C. Mayfield)
6. OUR DAY WILL COME
(A. Brooks-G. Regney)


VJ
VEE-JAY
RECORDS
THEY'RE DELICIOUS TOGETHER
Betty Everett & Jerry Butler
VJLP-1099
64-4402
Long Playing
Arr. by J. Pate
Side II
Microgroove
Pro. by Calvin Carter
1. AIN'T THAT LOVING YOU BABY
(Jimmy Reed)
2. I CAN'T STAND IT
(S. McAlister)
3. THE WAY YOU DO THE THINGS YOU DO
(Rogers & Robinson)
4. LET THE GOOD TIMES ROLL
(L. Lee)
5. FEVER
(Davenport-Glover-
Pearl-Nath)


FLEETWOOD
TRU FIDELITY
PERCUSSION....
FLP 2083
NOBP-1285
SIDE ONE
(30:04)
Championship Rudimental Drumming
Performed by JOHN DOWLAN
THE 26 STANDARD AMERICAN DRUM RUDIMENTS
1—Long Roll 2—Five Stroke Roll 3—Seven Stroke Roll 4—Flam
5—Flam Accent 6—Flam Paradiddle 7—Flamacue 8—Ruff
9—Single Drag 10—Double Drag 11—Double Paradiddle 12—Single
Ratamacue 13—Triple Ratamacue 14—Single Stroke Roll 15—Nine Stroke Roll
16—Ten Stroke Roll 17—Eleven Stroke Roll 18—Thirteen
Stroke Roll 19—Fifteen Stroke Roll 20—Flam Tap
21—Single Paradiddle 22—Drag Paradiddle #1
23—Drag Paradiddle #2 24—Flam Paradiddle-Diddle
25—Lesson 25 26—Double Ratamacue
MANUFACTURED BY RAVIN RECORDING, INC. LYNN, MASS. MADE IN U.S.A.
LONG 33 1/3 PLAYING


FLEETWOOD
TRU FIDELITY
PERCUSSION....
FLP 2083
NOBP-1286
SIDE TWO
(19:29)
Championship Rudimental Drumming
Performed by JOHN DOWLAN
Percussion Ensemble Selections by the
VASELLA MUSKETEERS DRUM SECTION
Variation #1—Four Stroke Ruff #2—Single Seven or Sextuplet
#3—Flam Accent #2 #4 Six Stroke Roll #5—Triple Paradiddle
#6—Sing'e Nine
ENSEMBLE SELECTIONS
1—Marching So'o #1
2—Rhythm medley of Albany Bound -
Waiting for the Robt. E. Lee
3—Marching Solo #2
Recorded in Gloucester City, N.J.
LONG 33 1/3 PLAYING
MANUFACTURED BY
RECORDING INC.
MASS.
MADE IN U.S.A.



The Gospel Choir of the Douglass A.M.E. Zion Church
New Bedford, Massachusetts

"His Eye Is on the Sparrow"

SIDE ONE

STEREO

1. Come on Children Let's Sing
Mahaliah Jackson

2. God's Amazing Love
BMI

3. It Is Well
Public Domain

4. Nobody Knows (Quartet)
Public Domain

5. Blind Man
BMI

6. His Eye is on the Sparrow
Public Domain



The Gospel Choir of the Douglass A.M.E. Zion Church
New Bedford, Massachusetts

"His Eye Is on the Sparrow"

SIDE TWO

STEREO

1. Nobody Knows (Choir)
BMI
2. Hallelujah
Public Domain
3. Great Getting up Morning (Quartet)
Public Domain
4. Peace Be Still
BMI
5. Praise God
Public Domain
6. Take Me Back (Andre Crouch)
BMI


ASCOT
THE UNSPOKEN WORD
TUESDAY, APRIL 19TH
SIDE 1
AS 16028 A
1. ANNIVERSARY OF MY MIND
2. FOR THE WORLD
3. WAKING UP
4. IT'S MOVING DAY
5. AFTER THE BEFORE
A Mirage City Production
Prod. by Tony Michaels & Vinny Gormann
Arr. by Gene Stashuk-G. Buis-Unspoken Word
All comp. pub. by Unart Music Corp. (BMI)
Engineer: Warren Schatz
STEREO
ASCOT RECORDS • 729 7TH AVENUE • NEW YORK 19, N.Y. • MADE IN U.S.A.

ASCOT

THE UNSPOKEN WORD
TUESDAY, APRIL 19TH

SIDE 2



AS 16028 B

1. DISTANT OH SO FAR
2. ROSSBY
3. FLOCK OF BIRDS
4. SUNDAY SUIT OF CLOTHES
5. WE'RE GROWING

A Mirage City Production
Prod. by Tony Michaels & Vinny Gormann
Arr. by Gene Stashuk-G. Buis-Unspoken Word
All comp. pub. by Unart Music Corp. (BMI)
Engineer: Warren Schatz

STEREO

ASCOT RECORDS • 729 7TH AVENUE • NEW YORK 19, N.Y. • MADE IN U.S.A.

LINDA HARGROVE

SIDE ONE EKS-75063-A STEREO



elektra

MUSIC IS YOUR MISTRESS

1. **FALLEN ANGEL 3:01**
   (Tomake Music Co., Inc. ASCAP)
2. **NEW YORK CITY SONG 3:51**
   (Tomake Music Co., Inc. ASCAP)
3. **LET IT SHINE 2:24**
   (Window Music Publ. Co., Inc. BMI)
4. **SING, FEELIN', SING 3:58**
   (Window Music Publ. Co., Inc. BMI)
5. **MY SECRET SELF 4:03**
   (Window Music Publ. Co., Inc. BMI)
6. **THE FARMER'S FORMER WIFE 2:53**
   (Window Music Publ. Co., Inc. BMI)

Produced by Pete Drake for
Pete Drake Productions, Inc.

℗ 1973 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

LINDA HARGROVE

SIDE TWO EKS-75063-B STEREO



elektra

MUSIC IS YOUR MISTRESS

1. **MUSIC IS YOUR MISTRESS 2:53**
   (Window Music Publ. Co., Inc. BMI)
2. **I FEEL FREE NOW 2:49**
   (Window Music Publ. Co., Inc. BMI)
3. **COUPLES 3:07**
   (Window Music Publ. Co., Inc. BMI)
4. **DON'T LET IT BOTHER YOU 3:39**
   (Tomake Music Co., Inc. ASCAP)
5. **A SONG I WAS TOO FOOLISH TO BELIEVE 3:33**
   (Window Music Publ. Co., Inc. BMI)
6. **WHEN HE LEADS HIS LAMBS AWAY 3:35**
   (Window Music Publ. Co., Inc. BMI)

Produced by Pete Drake for
Pete Drake Productions, Inc.

℗ 1973 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023


Verve®
Records
STAN GETZ
With Guest Artist
LAURINDO ALMEIDA
Prod. By
Creed Taylor
STEREO
V6-8665 A
(MGS-380)
1. MININA MOCA—5:45
(Young Lady) (Antonio)
Amazon Music—ASCAP
2. ONCE AGAIN—6:45
(Outra Vez) (Jobim)
Matador Music—BMI
3. WINTER MOON—5:15
(Almeida-Nelson)
Brazilliance Music—ASCAP
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


Verve®
Records
STAN GETZ
With Guest Artist
LAURINDO ALMEIDA
Prod. By
Creed Taylor
1. DO WHAT YOU DO, DO—4:31
(Almeida-Taylor)
Brazilliance Music
2. SAMBA DA SAHRA—4:50
(Sahra's Samba) (Almeida)
Brazilliance Music
3. MARACATU-TOO—4:57
(Almeida-Getz)
Brazilliance Music
All Selections ASCAP
STEREO
V6-8665 B
(MGS-381)
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U.S.A.


top hits
CHUCHO AVELLANET
TH-AMF 2204
℗ 1982
LADO A
33 1/3 rpm
STEREO
NO VOLVERE A HABLAR DE AMOR
(R. Seff-T. Seff-Adap. Cast. C. Norea)
AL FRIO DEL TELEFONO
(J. C. Noroña)
CAZADOR CAZADO
(Cheo Zorrilla)
MI AMOR ES COSA DE VERANO
(H. Lanzi-M. Tottis)
CON LAS MANOS VACIAS
(A. Cortez-J. F. Dicenta)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


top hits
CHUCHO AVELLANET
TH-AMF 2204
℗ 1982
LADO B
33 1/3 rpm
STEREO
ABEJA REINA
(K. Clave)
Y VERAS...
(J.C. Noroña)
SE LO VOY A DECIR
(Cheo Zorrilla)
LA TAZA DE CAFE
(Tito Fernandez)
CANTAME UNA MELODIA
(Raffi Monclova)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


DUNHILL
abc
RECORDS
STEPPENWOLF
DS-50029-A
Side 1
331/3 RPM
STEREO
Produced by Gabriel Mekler
Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA



STEPPENWOLF

DS-50029-B
Side 2

331/3 RPM
STEREO

1. DESPERATION (J. Kay)
   (Trousdale Music Publishers, Inc.—BMI) 5:3
2. THE PUSHER (Hoyt Axton)
   (Stork Music, Inc.—BMI) 5:43
3. A GIRL I KNEW (J. Kay, M. A. Covell)
   (Trousdale Music Publishers, Inc.—BMI) 2:39
4. TAKE WHAT YOU NEED (J. Kay, G. Mekler)
   (Trousdale Music Publishers, Inc.—BMI) 3:28
5. THE OSTRICH (J. Kay)
   (Trousdale Music Publishers, Inc.—BMI) 5:43

Produced by Gabriel Mekler

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KUDU

GROVER WASHINGTON, JR.
INNER CITY BLUES

KU-03
STEREO

SIDE 2
(RVG 98763 B)

1. **AIN'T NO SUNSHINE/theme from "MAN AND BOY" ("Better Days")** 8:30
   Bill Withers/J.J. Johnson
   Interior Music/BMI
2. **UNTIL IT'S TIME FOR YOU TO GO** 4:40
   Buffy Sainte-Marie
   Gypsy Boy Music/ASCAP
3. **I LOVES YOU PORGY** 5:05
   George & Ira Gershwin/DuBose Heyward
   Gershwin Publ. Corp./New Dawn
   Music Corp./ASCAP

Arranged and Conducted by **Bob James**


Verve
FORECAST
THE ALAN BOWN
STEREO
Side 1
FTS 3062
MGS 1848
*1. TOYLAND—2:34
(Catchpole-Rhoden) Bramsdene Music—BMI
2. MAGIC HANDKERCHIEF—3:16
(Bown-Bannister-Catchpole-Rhoden)
Miller Music—ASCAP
3. LITTLE LESLEY—2:10
(Catchpole-Rhoden) Bramsdene Music—BMI
4. ALL ALONG THE WATCHTOWER—3:09
(Dylan) Dwarf Music—ASCAP
5 SALLY GREEN—3:19
(Bown-Bannister) Miller Music—ASCAP
6. PENNY FOR YOUR THOUGHTS—3:39
(Bown-Bannister) Miller Music—ASCAP
A Mike Hurst Prod.
Arr. By The Alan Bown
*Arr. By Phil Dennys
MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

Verve
FORECAST

THE ALAN BOWN

STEREO
Side 2

FTS 3062
MGS 1849

1. STORY BOOK—3:15
(Bown-Bannister) Leo Feist, Inc.—ASCAP

*2. TECHNICOLOUR DREAM—2:55
(Bown-Bannister) Murbo Music—BMI

3. LOVE IS A BEAUTIFUL THING—3:32
(Pearl-Bellin-Pearl) Porgie Music—BMI

4. VIOLIN SHOP—3:01
(Catchpole) Miller Music—ASCAP

5. YOU'RE NOT IN MY CLASS—3:34
(Bown-Bannister) Miller Music—ASCAP

6. MY GIRL THE MONTH OF MAY—2:48
(Dimucci) Ryonen Music—BMI

A Mike Hurst Prod.
Arr. By The Alan Bown
*Arr. By Phil Dennys

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ATLANTIC DMD 334

DE TING CONTINUES

(Norman Durham, Woody Cunningham, Richard Lee, Jr.,
Paul Crutchfield, Terry Dolphin & Eric Rohrbaugh)

KLEEER

33 1/3 RPM

Time: 4:17

STEREO

PRODUCED BY DENNIS KING AND KLEEER
A KLEEER MUSIC AND JADAR PRODUCTION
Pub., Good Groove Music/Darak Music, BMI
Alex Music/Soufus Music, ASCAP
From Atlantic LP 19334 -
"TASTE THE MUSIC"
Vocal

℗ 1982 Atlantic Recording Corp.

ST-DM-40518-SP

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the corporation music group

the corporation

SIDE A:

1. DANCE FLOOR + SKRILLA
2. MUSIC MOVES YOU + KILLION
3. PEOPLE GET READY + SKRILLA featuring HAZMATT

RADIO EDITS
PROMOTION ONLY. NOT FOR SALE

PRODUCED BY FILTH RICH
FOR THE CORPORATION MUSIC GROUP
CONTACT: 443/528-3375 OR 443/622-3676

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the corporation music group

the corporation

SIDE B:

1. HOOD TIMES + KILLION
2. LET ME KNOW + KILLION
3. WIDE WORLD OF SPORTS + SKRILLA
4. TAKE YOU HOME + SKRILLA

RADIO EDITS
PROMOTION ONLY. NOT FOR SALE

Tracks 1 + 3 PRODUCED BY FILTH RICH
Tracks 2 + 4 PRODUCED BY SKEETS

PRODUCED BY FILTH RICH AND SKEETS
FOR THE CORPORATION MUSIC GROUP
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New Release
Baltimore Break Beat Records
Presents
KNUCKLEHEAD SERIES
(EP PART II)
"Not A Playa"
"Single Minded"
Plus Instrumentals


THE KNUCKLEHEADS
"EP" (PART 2)
(KNUCKLEHEADS SERIES)
SIDE A
HOT A PLAYA
INSTRUMENTAL


THE KNUCKLEHEADS
"EP" (PART 2)
(KNUCKLEHEADS SERIES)
SIDE B
SINGLE MINDED
INSTRUMENTAL

Quiet Records

presents

D.J. Patrick

Stereo
33 1/3 RPM

A Side

QR-002

D.J. Where The Money At - Re-Edit Mix
D.J. Where The Money At - Bonus Beat
Jungle Bounce - D.J. Patrick Vibez Mix
Jungle Bounce - D.J. Patrick Bouncer Mix

All Tracks Produced and Mixed by: D.J. Patrick
Executive Producer: Patrick McDonald
Engineer: Mark Young

Special Thanks:: D.J. Kenny B., D.J. Eric E., Frank Ski, D.J. Boobie, D.J. Reggie Reg, Pumpin Paul, Royal T, Rob Braxton, K.W. Griff, D.J. Reggie, D.J. Mike Crosby, Bubby Love, D.J. Technics, Bird, Dee Dee Dee, Tarsha

Recorded At Commercial Refinery

℗ 1993 Ear For Music Production
For Information, Call (410) 539-0031

Quiet Records

presents

D.J. Patrick

Stereo
33 1/3 RPM

B Side

QR-002

Hey Bitch Come Here - D.J. Eric E. Vocal
Hey Girl Come Here - D.J. Eric E. Vocal
Jazz Track One
Jazz Track Two

All Tracks Produced and Mixed by: D.J. Patrick
Executive Producer: Patrick McDonald
Engineer: Mark Young

Special Thanks:: D.J. Kenny B., D.J. Eric E., Frank Ski, D.J. Boobie, D.J. Reggie Reg, Pumpin Paul, Royal T, Rob Braxton, K.W. Griff, D.J. Reggie, D.J. Mike Crosby, Bubby Love, D.J. Technics, Bird, Dee Dee Dee, Tarsha

Recorded At Commercial Refinery

℗© 1993 Ear For Music Production
For Information, Call (410) 539-0031

MUSE/ART

Larry Chernicoff
Gallery of Air

1

M335

WOODSTOCK, NEW YORK 5:38
WIND HORSES 7:32
HEART OF THE CITY 8:38

All compositions by Larry Chernicoff
Published by Penetrating Music, BMI

©℗ Muse/Art Records 1983

Great Barrington
MA 01230



REPRISE RECORDS

GEMA

31 450

REP 44 209 STEREO
(MS 2093)

Side 1

WEA

THE MOTHERS – THE GRAND WAZOO

1. **For Calvin** (And His Next Two Hitchhikers) (7:15)
2. **Grand Wazoo** (13:24)

All Selections Written By Frank Zappa
Produced By Frank Zappa

℗ 1972 Warner Bros. Records

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A WARNER BROS. INC. U.S.A. RECORDING · KINNEY MUSIC GMBH., HAMBURG · LICENSEE TRADE MARK ® · MADE IN GERMANY
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

33



REPRISE RECORDS

GEMA

31 451

REP 44 209 STEREO
(MS 2093)

Side 2 WEA

THE MOTHERS – THE GRAND WAZOO

1. **Cletus Awreetus – Awrightus** (2:55)
2. **Eat That Question** (6:41)
3. **Blessed Relief** (8:00)

All Selections Written By Frank Zappa
Produced By Frank Zappa

℗ 1972 Warner Bros. Records

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33

SELF-HYPNOTISM

by
ARTHUR
SONTGED

1

©1975
AUTOMATED
LEARNING
INCORPORATED

59SH


SELF·HYPNOTISM
by
ARTHUR
SONTGED
2
©1975
AUTOMATED
LEARNING
INCORPORATED
59SH

SELF-HYPNOTISM

by
ARTHUR
SONTGED

3

©1975
AUTOMATED
LEARNING
INCORPORATED

59SH

SELF-HYPNOTISM

by
ARTHUR
SONTGED

4

©1975
AUTOMATED
LEARNING
INCORPORATED

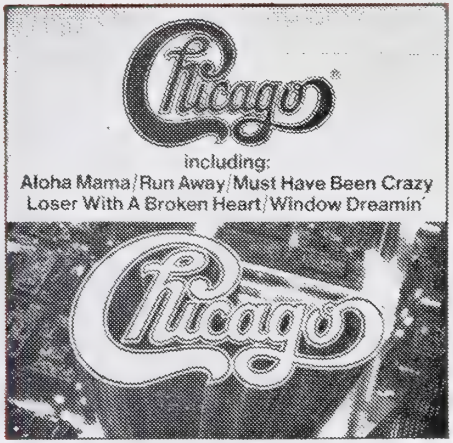
59SH

SPECIAL 12" VERSION

Chicago®

FEATURING
"Street Player"

Taken from the LP
"CHICAGO® 13"
FC 36105



43-11138

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

DEMONSTRATION
NOT FOR SALE

Disco Single

CHICAGO®



33⅓ RPM
STEREO
℗ 1979 CBS Inc.

43-11138
XSS 166470
Intro. :38
Time: 8:40

STREET PLAYER

-D. Seraphine - D. Wolinski-

Special Version From The Columbia
Lp: "CHICAGO®" FC 36105

Produced by Phil Ramone and Chicago®

Chicago® is a mark registered in
the U.S. Pat. Off.

Publisher: Balloon Head
Music (ASCAP)

"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.



THE CHIEFS

SG 426 DJ
SG 426 B
1. 4:08
2. 8:20
NOT FOR SALE

SIDE B
STEREO
ASCAP
33⅓ RPM

1. WHERE'S THE BEEF? (CLUB VERSION)

(W. Kahn-T. Bahar-M. Tingle)

SUNSHINE GROUP

2. WHERE'S THE BEEF? (EXTENDED REMIX)

(W. Kahn-T. Bahar-M. Tingle)

Produced And Directed By Walter Kahn

℗ 1984 Salsoul Record Corp.

SALSOUL RECORDS 401 FIFTH AVENUE, N.Y., N.Y. 10016


D.A.D.
PRODUCTIONS
PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER
& TONY CAMILLO
VOCAL
SPACE BOOGIE
(DOZIER, CAMILLO)
3D
DAD-4818-A


D.A.D.
PRODUCTIONS
PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER
& TONY CAMILLO
INSTRUMENTAL
SPACE BOOGIE
(DOZIER, CAMILLO)
3D
DAD-4818-B

Horizon

KARMA

FUNK DE MAMBO
(Dance To The Music) Part I

6:20

(R. Andrews-C. Robertson, Jr.-J. Blocker)
Ujima Music (ASCAP)

SP-12001/Stereo (SP-12001-S)

Produced by Reggie Andrews and George Bohanon
for Karma-O Productions.

Creative Director: John Snyder

From the A&M album "Celebration" SP-713

℗ 1976 A&M RECORDS, INC.

Horizon

KARMA

FUNK DE MAMBO
(Dance To The Music) Part II

4:30

(R. Andrews-C. Robertson, Jr.-J. Blocker)
Ujima Music (ASCAP)



SP-12001/Stereo (SP-12002-S)

Produced by Reggie Andrews and George Bohanon
for Karma-O Productions.

Creative Director: John Snyder

From the A&M album "Celebration" SP-713

℗ 1976 A&M RECORDS, INC.

New Release

BALTIMORE BREAKBEAT RECORDS

Presents

D.J. TECHNICS

"CLAP YA HANDZ"

"TYME FOR SUM AKSION"

"HIGHZ TRACK"

BALTIMORE
BREAK BEAT
RECORDS

DJ TECHNICS

SIDE 1

FOR BOOKING INFO CALL
1-410-837-1000
ATTN: Bernie



BB-03
Baltimore Break Beat Records
℗ © 1998
201 W. Saratoga St.
Baltimore, MD 21201

Highz Track
You Got 2
Clap Ya Handz

Tracks produced and mixed by Technics
Tracks engineered by DJ Technics
Recorded at Knucklehead Studios
Executive producer: Bernie R.

DJ Technics for the
Legion of Doo Doo

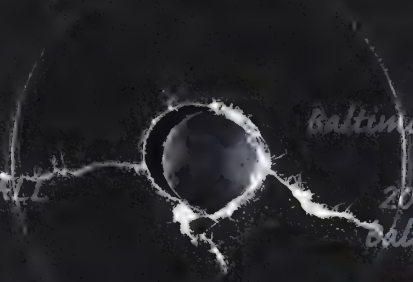
REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO

BALTIMORE
BREAK BEAT
RECORDS

DJ TECHNICS

SIDE 2

FOR BOOKING INFO CALL
1-410-837-1000
ATTN: Bernie



BB-03
Baltimore Break Beat Records
℗ © 1998
201 W. Saratoga St.
Baltimore, MD 21201

Bonus Beats-1
Tyme for Sum Aks
Bonus Beats-2

Tracks produced and mixed by Te
Tracks engineered by DJ Tech
Recorded at Knucklehead Studios
Executive producer: Bernie R

DJ Technics for the
Legion of Doo Doo



REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO REAL DJ'S BUY TWO

PARACHUTE T.M.

PLAYSKOOL

NUMBERS & COUNTING

SIDE 1
STEREO
56

422-811 111-1 M-1

1) **THE PLAYSKOOL BUS** (B. Bower)
2) **THE COUNTING SONG** (B. Bower)
3) **GOOD MORNING** (B. Bower)
4) **(DO YOU KNOW) THE NUMBER OF THE HOUSE** (B. Bower)
5) **7 DAYS OF THE WEEK** (B. Bower)
6) **IT'S GONNA BE A GOOD DAY** (B. Bower)

Total Time 20:00

All songs published by Chappell Music (ASCAP)
Produced by "Bugs" Bower
℗ 1983 PolyGram Records, Inc.

MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019


PARACHUTE
T.M.
PLAYSKOOL
NUMBERS & COUNTING
SIDE 2
STEREO
56
422-811 111-1 M-1
1) IT'S GONNA BE A GOOD DAY (B. Bower)
2) THE NUMBER SONG (P. Haas B. Bower)
3) ADDING NUMBERS (B. Bower)
4) SUBTRACTING NUMBERS
(P. Haas B. Bower)
5) 5 LITTLE PIGGIES (P. Haas B. Bower)
6) THERE'S ONLY ONE OF YOU
(P. Haas B. Bower)
7) THE PLAYSKOOL BUS (B. Bower)
Total Time 20:20
All songs published by Chappell Music (ASCAP)
Produced by "Bugs" Bower
℗ 1983 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019

MILLIE JACKSON

One side
"bleeped"
one side
not suitable
for airplay.
Please audition.

"I HAD TO SAY IT"

PRO 146

NOCTURNE

HOLLYWOOD

G.A.E.B.

GRAVITY ADJUSTERS EXPANSION BAND

STEREO
NRS-302



SIDE ONE

(NRS-302-A)

1. ONE
2. EASTERN LUNAR TERRANIUM
3. AUTUMNAL EQUINOX
   HARVEST DANCE

℗ 1973, G.A.E.B.

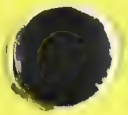
NOCTURNE

HOLLYWOOD

G.A.E.B.

GRAVITY ADJUSTERS EXPANSION BAND

STEREO
NRS-302



SIDE TWO

(NRS-302-B)

1. SOON AFTER THE BEGINNING
2. AMERIZENITATION
3. BIRDS RETURN TO HOLLYWOOD

℗ 1973, G.A.E.B.


CT RECORDS
SIDE ONE
33⅓ RPM
CT 101 DA
SIP MUSIC ASCAP
℗ © 1981
Produced by
GREG CARMICHAEL
PATRICK ADAMS
Recorded at
BLANK TAPE STUDIOS
Mixed by
JOHN MORALES
BUST THAT NUT
(L. Carmichael)
DOWNTOWN MIX 7:55
POOPEE and the N.Y. SQUIRRELS
C T RECORDS
3211 POULDING AVE.
BRONX, N.Y. 10469
212-498-7111


polydor
PROMØTION COPY
NOT FOR SALE
33 1/3 RPM
128 BPM
DON RAY
MTB Music
(SESAC)
STEREO
PRO 079
(78 NP 3606)
STANDING IN THE RAIN 6:38
(Don Ray)
From Polydor Album PD-1-6150 "THE GARDEN OF LOVE"
Produced by Cerrone and Don Ray
A CERRONE PRODUCTION
℗1978 MALLIGATOR RECORDS
MANUFACTURED BY POLYDOR INCORPORATED / 810 SEVENTH AVENUE NEW YORK N Y 10001


PHILIPS
STEREO
33⅓
1
YOU'RE ALL I EVER DREAMED OF
CRYSTAL GRASS


HOTEL CENTRAL
PHILIPS
Par:
Par:
STEREO
33
6325 184
2
YOU'RE ALL I EVER DREAMED OF
CRYSTAL GRASS

HOT DISCO NIGHT, VOL. I
VARIOUS

*1. DISCO TRAIN - Jerry Rix - 5:45
(Levay-Prager) Sounds of Jupiter Music, Inc. (BMI)



AVI-6041
(058-6041 A)
Producers:
*Michael Kunze/
Butterfly Prod'ns.
for Jupiter Records
**W.Michael Lewis-
Laurin Rinder-
A Rinlew
Production

**2. GET YOUR BOOM BOOM - Le Pamplemousse - 7:20
(Around the Room Room)
(G. Karson) Equinox Music (BMI)

**3. LET'S GET IT TOGETHER - El Coco - 6:30
(Merria Ross) Equinox Music (BMI)

Executive Producers: Ray Harris & Ed Cobb

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HOT DISCO NIGHT, VOL. I
VARIOUS

** + 1. HOT DISCO NIGHT - Sweet Potato Pie - 5:55
(Are You Ready?)
(Ed Cobb) Equinox Music (BMI)

2. MONDO DISCO - El Coco - 4:50
(W. Michael Lewis-Laurin Rinder) Equinox Music (BMI)



AVI-6041
(058-6041 B)
Producers:
*Michael Kunze/
Butterfly Prod'ns.
for Jupiter Records
**W.Michael Lewis-
Laurin Rinder-
A Rinlew
Production
***Clarence Lawton

*** 3. I'VE GOT TO DANCE - The Destinations - 4:44
(To Keep From Cryin')
(Clarence Lawton) Black Ivory Music (BMI)

** 4. HOORAY FOR HOLLYWOOD -
Coney Island Chorus Girls - 2:55
(J. Mercer-R. Whiting) Warner Bros. Music (ASCAP)

Executive Producers: Ray Harris & Ed Cobb

+ Mixed by: Rick Gianatos

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BALTIMORE BREAKBEATS
Presents
CLUB KINGZ RECORDS
ROD LEE
HIT EM HARD EP
CBR-CK/026
THIS SIDE
1. RIDE IT
2. BIZ GROOVE
THAT SIDE
1. CLAP YA HANDZ EVERYBODY
2. BIGGIE THEME
DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALTIMORE, MD 21201, (410) 685-1000
ASK FOR BERNIE. MANUFACTURED &


CLUB BEATZ
RECORDINGS
BALTIMORE BREAK BEATS RECORDS 2002
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.

DON'T PUSH IT DON'T FORCE IT

Leon Haywood

TCD-105



LEON HAYWOOD

TCD-105
TCD-105-AS-A
5:28

STEREO
33 1/3 RPM

DON'T PUSH IT DON'T FORCE IT

(Haywood)

Produced by Leon Haywood
Arranged by Leon Haywood & Tony Coleman
Jim-Edd Music, BMI

© 1977 20TH CENTURY-FOX RECORD CORPORATION, 8544 SUNSET BLVD., LOS ANGELES, CA. 90069

℗ 1980 20th Century-Fox Record Corporation
Manufactured & Distributed by RCA Records,
New York, N.Y. • Printed in U.S.A.


20th
CENTURY
FOX
RECORDS
LEON HAYWOOD
TCD-105
TCD-105-BS-B
2:51
STEREO
33 1/3 RPM
WHO YOU BEEN GIVING IT UP TO
(Haywood)
Produced by Leon Haywood
Arranged by Leon Haywood
Jim-Edd Music, BMI
℗1980 20th Century-Fox Record Corporation
Manufactured & Distributed by RCA Records,
New York, N.Y. • Printed in U.S.A.
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BIZZARROPHYTES

by Carl Erdmann

SIDE TWO

B11351

1. HOLOBIZZARRE (Carl) 1:44
2. FORTUNAL 3:27
3. DEVIL WORSHIP 4:29
4. LANTERNE 4:00
5. IN CLOSING 3:20

HERE AND NOW

Side 1

SONAM BIENT

F/W 1032 A

Bertoia

UNKNOWN

Side 2

SONAM BIENT

F/W 1032 B

Bertoia


SILVER BURDETT RECORDS
SIDE 1
RECORD 10
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134030
75 188 10
RECORDS THAT TEACH
1. Lida Rose and Will I Ever Tell You? — Willson
2. Pick a Little, Talk a Little and Goodnight, Ladies — Willson
3. Seventy-six Trombones — Willson
4. Wells Fargo Wagon — Willson
5. Come, Ye Thankful People, Come
6. Ding-Dong! Merrily on High
7. In a Manger
8. There Stood in Heaven a Linden Tree
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SILVER BURDETT RECORDS
SIDE 2
RECORD 10
MAKING MUSIC YOUR OWN
1. O Mary, Where Is Your Baby?
2. The Holly and the Ivy
3. The American Hymn
4. God Bless America
5. Battle Hymn of the Republic
6. America
7. The Star-Spangled Banner
GRADE 8
33⅓ RPM
XTV 134031
75 188 10
RECORDS THAT TEACH
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SILVER BURDETT RECORDS

SIDE 1
RECORD 9

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM
XTV 134028
75 188 9

RECORDS THAT TEACH

1. Praise to the Lord
2. Trampin'
3. Come, Let's Dance
4. Invocation
5. Alleluia
6. Nine Hundred Miles
7. Hine Ma Tov
8. Shalom, Chaverim (Shalom, My Good Friends), *Hebrew*
9. Shalom, My Good Friends (Shalom, Chaverim), *English*

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SILVER BURDETT RECORDS
SIDE 2
RECORD 9
MAKING MUSIC YOUR OWN
1. Banuwa
2. Goin' down the Road
3. I Know Where I'm Goin'
4. An Mälzel (To Maelzel), German
5. To Maelzel (An Mälzel), English
6. Viva la Musica
7. Goodnight, My Someone — Willson
GRADE 8
33⅓ RPM
XTV 134029
75 188 9
RECORDS THAT TEACH
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SILVER BURDETT RECORDS

SIDE 1
RECORD 8

MAKING MUSIC YOUR OWN

1. All My Trials
2. Non Nobis, Domine
3. El Vito, *Spanish*
4. El Vito, *English*
5. Still, Still, Still
6. Tumbalalaika
7. Lord Jesu, Blessed Prince of Peace
8. Halleluia!

GRADE 8

33⅓ RPM

XTV 134026

75 188 8

RECORDS THAT TEACH

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SILVER BURDETT RECORDS
SIDE 2
RECORD 8
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134027
75 188 8
RECORDS THAT TEACH
1. Crescent Moon
2. Echo
3. Gypsy Rover
4. Let All Be Joyful
5. The Fiddler
6. Allow Me, German
7. Allow Me, English
8. Our Beautiful Valley
9. Our Beautiful Valley, round
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SILVER BURDETT RECORDS

SIDE 1
RECORD 7

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM
XTV 134024
75 188 7

RECORDS THAT TEACH

1. This Land Is Your Land
2. Got to Travel On
3. Puttin' On the Style
4. Everybody Loves Saturday Night
5. Toreador Song, *French*
6. Toreador Song, *English*
7. Du, Du Liegst Mir im Herzen, *German*
8. Du, Du Liegst Mir im Herzen, *English*
9. Song of Peace

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SILVER BURDETT RECORDS

SIDE 2
RECORD 7

MAKING MUSIC YOUR OWN

1. Wade in the Water
2. If I Had a Hammer
3. To the Greenwood Tree
4. Jamaica Farewell
5. Joe Turner Blues
6. Good News
7. Good News, *round*

GRADE 8
33⅓ RPM

XTV 134025
75 188 7

RECORDS THAT TEACH

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SILVER BURDETT RECORDS

SIDE 1
RECORD 6

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM

XTV 134022
75 188 6

RECORDS THAT TEACH

1. Afghanistan: Excerpt from CHANT FROM AZAREJOT
2. Turkey: GAZEL NIGUIE GULTCHINI
3. Ireland: CONNLA
4. Cambodia: MUSIC FOR BANQUETS AND DISTINGUISHED PERSONS
5. India: Improvisation on DADRA
6. Haiti: DECLARATION PAYSANNE
7. Foster: CAMPTOWN RACES; Bland: IN THE EVENING BY THE MOONLIGHT, The Merrill Staton Voices

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SILVER BURDETT RECORDS

SIDE 2
RECORD 6

MAKING MUSIC YOUR OWN



GRADE 8
33⅓ RPM

XTV 134023
75 188 6

RECORDS THAT TEACH

1. Herbert: "Ah, Sweet Mystery of Life," Nelson Eddy and Dorothy Kirsten
2. Kern: "You Are Love," Barbara Cook and John Raitt; Orchestra conducted by Franz Allers
3. Gershwin: "I Got Rhythm," Mary Martin; Orchestra conducted by Lehman Engel
4. Rodgers and Hammerstein II: "The Surrey with the Fringe on Top," John Raitt, Florence Henderson, Irene Carroll; Orchestra conducted by Franz Allers
5. Bernstein: "Tonight," Robert Goulet; Orchestra conducted by Sid Ramin

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SILVER BURDETT RECORDS

SIDE 1
RECORD 3

MAKING MUSIC YOUR OWN

GRADE 8

33⅓ RPM

XTV 134016
75 188 3

RECORDS THAT TEACH

1. Mozart: SYMPHONY NO. 40 IN G MINOR, Mvt. 3, The Columbia Symphony Orch., Bruno Walter, Cond.
2. Mendelssohn: CONCERTO IN E MINOR FOR VIOLIN, Mvt. 3, Isaac Stern, Violin; The Philadelphia Orch., Eugene Ormandy, Cond:
3. Excerpt from GAUDEAMUS OMNES IN DOMINO
4. Palestrina: Excerpt from "Kyrie eleison," The Vienna Akademie Kammerchor, Günther Theuring, Cond.
5. Bach: "Nun danket Alle Gott," The Heinrich Schütz Choir, Heilbronn; Pforzheim Chamber Orch., Fritz Werner, Cond.
6. Haydn: "The Heavens Are Telling"

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SILVER BURDETT RECORDS

SIDE 2
RECORD 3

MAKING MUSIC YOUR OWN

GRADE 8
33⅓ RPM

XTV 134017
75 188 3

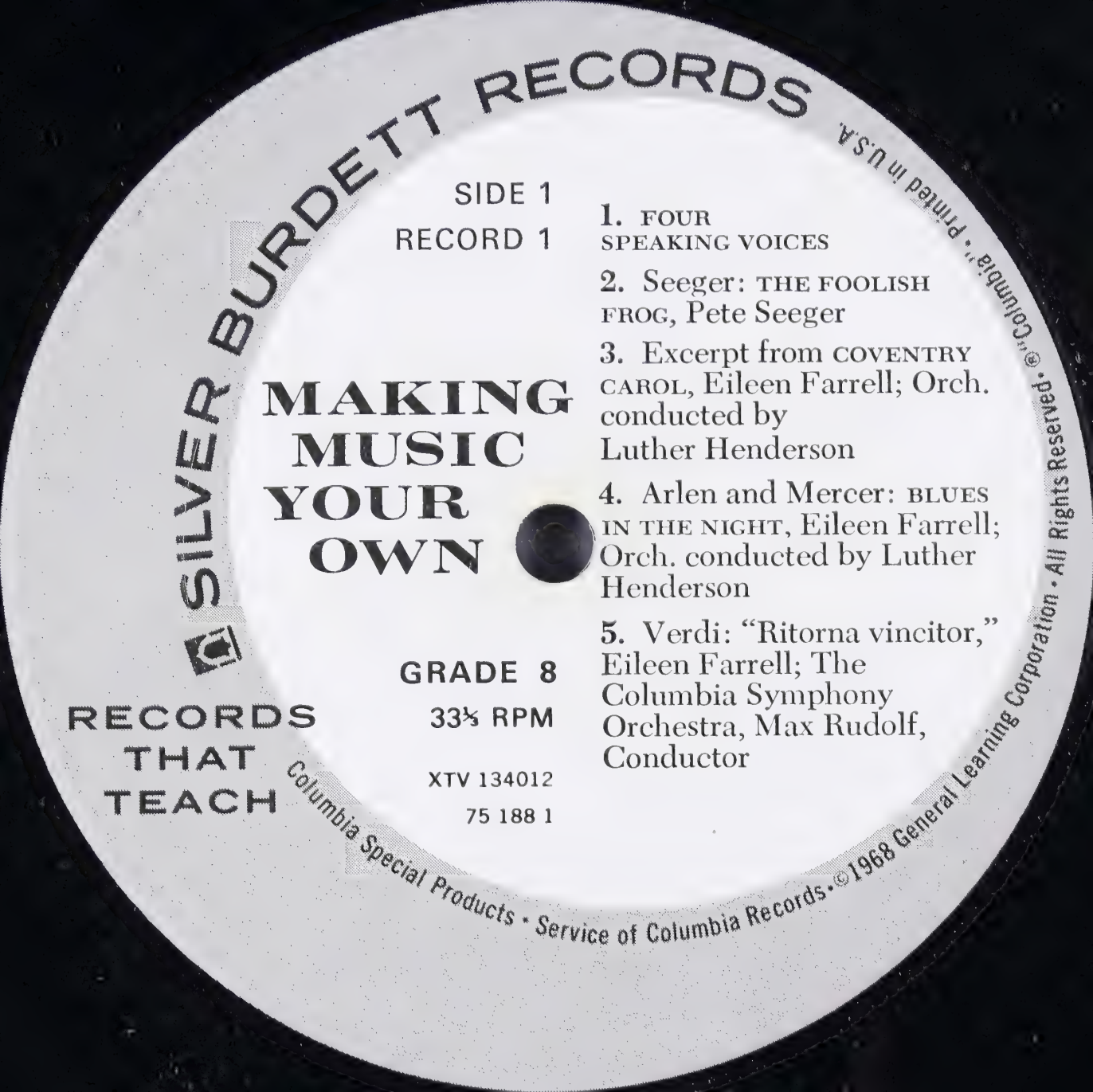
RECORDS THAT TEACH

1. Mussorgsky: Excerpt from "Coronation Scene," George London; The Bolshoi Theater Orch., Alexander Melik-Pashaev, Cond.
2. Orff: "O Fortune," The Rutgers University Choir; The Philadelphia Orch., Eugene Ormandy, Cond.
3. Monteverdi: "Sinfonia II," Summer Music Conference in Hitzacker, August Wenzinger, Cond.
4. Bach: BRANDENBURG CONCERTO NO. 2, Mvt. 1, The Saar Chamber Orchestra, Karl Ristenpart, Cond.
5. Mozart: Overture to THE MARRIAGE OF FIGARO, The Columbia Symphony Orchestra, Thomas Schippers, Cond.

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SILVER BURDETT RECORDS
SIDE 1
RECORD 2
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134014
75 188 2
RECORDS THAT TEACH
1. JAZZ TIMBRES
2. JAZZ IMPROVISATION I
3. JAZZ IMPROVISATION II
4. JAZZ IMPROVISATION III
5. OH, DIDN'T HE RAMBLE, Bunks Brass Band
6. Joplin: Excerpt from MAPLE LEAF RAG
7. Handy: Excerpt from OLE MISS, Louis Armstrong and his All-Stars
8. Johnson: BOOGIE-WOOGIE, Pete Johnson
9. Ellington: DOOJI-WOOJI, Johnny Hodges and his Orchestra
10. Basie: RIFF INTERLUDE, Lester Young with Count Basie and his Orchestra
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SILVER BURDETT RECORDS
SIDE 2
RECORD 2
MAKING MUSIC YOUR OWN
1. Hardman: CRANKY SPANKY, The Jazz Messengers
2. Benson: JAGUAR, The George Benson Quartet
3. Mozart: SYMPHONY NO. 40 IN G MINOR, Mvt. 1, The Cleveland Orchestra, George Szell, Conductor
4. Mozart: SYMPHONY NO. 40 IN G MINOR, Mvt. 3, The Gürzenich Symphony Orchestra of Cologne, Günter Wand, Conductor
GRADE 8
33⅓ RPM
XTV 134015
75 188 2
RECORDS THAT TEACH
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SILVER BURDETT RECORDS
SIDE 1
RECORD 1
1. FOUR SPEAKING VOICES
2. Seeger: THE FOOLISH FROG, Pete Seeger
3. Excerpt from COVENTRY CAROL, Eileen Farrell; Orch. conducted by Luther Henderson
4. Arlen and Mercer: BLUES IN THE NIGHT, Eileen Farrell; Orch. conducted by Luther Henderson
5. Verdi: "Ritorna vincitor," Eileen Farrell; The Columbia Symphony Orchestra, Max Rudolf, Conductor
MAKING MUSIC YOUR OWN
GRADE 8
33⅓ RPM
XTV 134012
75 188 1
RECORDS THAT TEACH
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SILVER BURDETT RECORDS

SIDE 2
RECORD 1

MAKING MUSIC YOUR OWN

1. Bizet: Prelude
2. Bizet: Chorus of Cigarette Girls
3. Bizet: Habanera
4. Bizet: Gypsy Song
5. Bizet: Toreador Song and Chorus
6. Bizet: Duet and Final Chorus
7. Brubeck: WHEN I WAS YOUNG, The Dave Brubeck Quartet
8. Smith: LONG OLD ROAD, Bessie Smith

Bizet selections performed by Freda Betti, Soprano; Gabriel Bacquier, Baritone; Ken Neate, Tenor; The Symphony Orchestra and Chorus, Raymond Saint-Paul, Cond.

GRADE 8
33⅓ RPM

XTV 134013
75 188 1

RECORDS THAT TEACH

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The GOLDEN TREASURY of Great Music and Literature for Young People
Maurice Evans
Introduction to
SHAKESPEARE
A Midsummer Night's Dream
continuity by M. Barer and Mr. Evans—music by Mary Rodgers—arranged and conducted by J. Carroll
VOLUME
1
33⅓ RPM HIGH FIDELITY LP
GR2-V1A
SIDE A
Over Hill, Overdale Introduction Oberon's plot and Puck's help. Nick Bottom and his friends plan. The Pyramis and Thisby rehearsal. Puck's mischief. Titania is forgiven. The happy ending . . . "If we shadows have offended . . . ."
PRODUCED BY ARTHUR SHIMKIN ENTERPRISES, INC.
PAN-HARMONIC MUSICAL EDUCATION SOCIETY
DISTRIBUTED BY AFFILIATED PUBLISHERS, INC.

The GOLDEN TREASURY of Great Music and Literature for Young People

Maurice Evans'
Introduction to

SHAKESPEARE

Selections from Julius Caesar, Twelfth Night, As You Like It, Hamlet and The Tempest,
continuity by M. Barer and Mr. Evans—music by Mary Rodgers—arranged and conducted by J. Carroll

33⅓ RPM HIGH FIDELITY LP

GR2-V1B

VOLUME 1

SIDE B

Introduction to **Julius Caesar**—Brutus' speech and Mark Anthony's "Friends, Romans and Countrymen . . ." **Twelfth Night**—"The Wind and The Rain", . . . If music be the food of love . . ." and "O Mistress Mine." **As You Like It**— . . .All the world's a stage . . . and A Fool, A Fool!, "It Was A Lover and His Lass". **Hamlet**— . . . This above all . . . Tempest—Prospero's story, "Come Unto These Yellow Sands", "Full Fathom Five" and . . . Our revels now are ended . . . Reprise of "Wind and the Rain."

PRODUCED BY ARTHUR SHIMKIN ENTERPRISES, INC.
PAN-HARMONIC MUSICAL EDUCATION SOCIETY
DISTRIBUTED BY AFFILIATED PUBLISHERS, INC.


Dr. Fun's Funhouse
33⅓ rpm
33⅓ rpm
©1964 by Columbia Record Club


Dr. Fun's Funhouse
33⅓ rpm
33⅓ rpm
1964 by Columbia Record Club

SAM

DISCO

33⅓ RPM

LUCY HAWKINS

S 12455
(S 3304 LA)
STEREO



Time: 5:30

LADY OF THE NIGHT

(Evie Sands, R. Germinaro, B. Weisman)

Publisher: Evie Sands, American Dream, Blen Music, Every Little Tune, (ASCAP)

PRODUCED, ARR. CONDUCTED BY
JOHN DAVIS

EXECUTIVE PRODUCER, SAM WEISS

℗ 1978 SAM RECORDS INC.

MFG. BY SAM RECORDS, INC., 39TH ST. & 43RD AVE., LONG ISLAND CITY, N.Y. 11104

SAM

DISCO

33⅓ RPM

LUCY HAWKINS

S 12455
(S 3304 LB)
STEREO



Time: 5:50

GOTTA GET OUT OF HERE

(John Davis)

Publisher: Midsong Music, Mideb Music,
John Davis Music (ASCAP)

PRODUCED, ARR. CONDUCTED BY
JOHN DAVIS
EXECUTIVE PRODUCER, SAM WEISS

℗ 1978 SAM RECORDS INC.

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ARISTA
AD 1-9192
(AD 1-9192-68)
© 1983 Arista Records, Inc.
SIDE 2
STEREO
33⅓ RPM
REAL TO REEL
TAKING THE LONG WAY HOME
5:06
(Dana Meyers, Ralph Clayborn, Pam Parker, Leon F. Sylvers III)
(Picker Music (ASCAP))
(From the LP "REAL TO REEL")
PRODUCED BY DANA MEYERS
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc. 6 W. 57th St. N.Y. N.Y. 10019


Salsoul
RECORDS
SG 325
SG 325 A
7:16
SIDE A
STEREO
BMI
33 1/3 RPM
SLAP, SLAP, LICKEDY LAP
(L. Davis-D. Richardson-G. Bell)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Lucky Three Music Publg. Co./Warpfactor Music
© 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
TM
SG 325
SG 325 B
4:10
SIDE B
STEREO
BMI
33 1/3 RPM
I WANT TO LOVE YOU
(K. Miller)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Lucky Three Music Publg. Co./Warpfactor Music
℗ 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


T-NECK
Don H. 11
THE ISLEY BROTHERS
33⅓ RPM
STEREO
℗ 1981 T-Neck Records, Inc.
AS 1302
XSM 168812
Time: 9:03
INSIDE YOU (Part I)
-E. Isley - R. Isley - O. Isley - M. Isley - R. Isley - C. Jasper-
Taken From The T-Neck Lp: "INSIDE YOU" FZ 37533
Publisher: April Music Inc./Bovina Music Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Version Of The T-Neck Single: ZS5 02531
DEMONSTRATION NOT FOR SALE
Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.


T-NECK
THE ISLEY BROTHERS
33⅓ RPM
STEREO
℗ 1981 T-Neck Records, Inc.
AS 1302
XSM 168813
Time: 9:03
INSIDE YOU (Part II)
E. Isley - R. Isley - O. Isley - M. Isley - R. Isley - C. Jasper-
Taken From The T-Neck Lp: "INSIDE YOU" FZ 37533
Publisher: April Music Inc./Bovina Music Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Version Of The T-Neck Single: ZS5 02531
DEMONSTRATION NOT FOR SALE
Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.


SET FIRE TO ME 7:29
LATIN JAZZBO VERSION
(Ralph Rolle & Lenny Underwood)
SP-12181
Keykid Music, Inc.
(ASCAP)
(SP-012181-A)
STEREO
45 RPM
WILLIE COLÓN
Produced by Willie Colón for WAC Productions
Associate Producers: Yvonne Turner, Billy Cobin
Executive Producer: Carol Cooper
Recorded at Unique Studios & Beethovan Studios (NYC)
Engineered by Billy Cobin
Mixed by Yvonne Turner at Blank Tape Studios (NYC)
Mix Engineer: Bob Blank
℗1986 A&M Records, Inc.
B
A&M
RECORDS


SET FIRE TO ME 10:05
INFERNO DUB
(Ralph Rolle & Lenny Underwood)
SP-12181
Keykid Music, Inc.
(ASCAP)
(SP-012181-B)
STEREO
45 RPM
WILLIE COLÓN
Produced by Willie Colón for WAC Productions
Associate Producers: Yvonne Turner, Billy Cobin
Executive Producer: Carol Cooper
Recorded at Unique Studios & Beethovan Studios (NYC)
Engineered by Billy Cobin
Mixed by Yvonne Turner at Blank Tape Studios (NYC)
Mix Engineer: Bob Blank
℗1986 A&M Records, Inc.
B
A&M
RECORDS



JD1-9194
(JD1-9194 SA)
℗ 1984 Zomba Productions, Ltd.

SIDE 1
33⅓ RPM
Stereo
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

HUGH MASEKELA

DON'T GO LOSE IT BABY (STRETCH MIX) 7:35

(Hugh Masekela/Stewart Levine)
(Kalahari Music)
(From the LP "TECHNO-BUSH")

PRODUCED BY STEWART LEVINE
FOR TABLE MOUNTAIN PRODUCTIONS

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, N.Y. 10019

ARISTA



SIDE 2
33⅓ RPM
Stereo

UNAUTHORIZED
DUPLICATION IS A
VIOLATION OF
APPLICABLE LAWS

JD1-9194
(JD1-9194 SB)

℗ 1984 Zomba
Productions, Ltd.

HUGH MASEKELA

1. DON'T GO LOSE IT BABY (ALBUM VERSION) 6:21
2. DON'T GO LOSE IT BABY (DUB MIX) 4:33

(From the LP "TECHNO-BUSH")

WRITTEN BY HUGH MASEKELA/STEWART LEVINE
PUBLISHED BY KALAHARI MUSIC
PRODUCED BY STEWART LEVINE
FOR TABLE MOUNTAIN PRODUCTIONS

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, N.Y. 10019

ARISTA

Midnight Rhythm

WORKIN' & SLAVIN'

I NEED LOVE

DK 4701

STUFF YOU SHOULD KNOW

BORN LOSERS RECORDS

iHeart RADIO

SIDE A
33 1/3 RPM

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 1)



STUFF YOU SHOULD KNOW

BORN LOSERS RECORDS

iHeart RADIO

SIDE B
33 1/3 RPM

VINYL RECORDS:
BLACK MAGIC AT WORK
(PART 2)


FIRE AND RAIN
1. SOMEBODY TO LOVE - 3:55
2. CARRY ME DOWN - 3:17
SRM-1-654
SIDE A
STEREO
(SRM-1-654-A)
3. TAKE ME FOR A LITTLE WHILE - 2:51
4. CHANDELIER - 3:02
5. MUSIC IN THE AIR - 2:51
6. LET'S GET ROLLIN' - 2:46
PRODUCED BY JOE SARACENO FOR
DANA MUSIC COMPANY
ARRANGED BY BEN BENAY
℗ 1972 Mercury Record
Productions, Inc.
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


FIRE AND RAIN
1. TOUCH ME - 2:20
SRM-1-654
SIDE B
STEREO
(SRM-1-654-B)
2. HELLO STRANGER - 3:39
3. ALRIGHT TONIGHT - 3:03
4. THAT'S WHERE IT'S AT - 3:56
5. HOME TO YOU - 2:41
PRODUCED BY JOE SARACENO FOR
DANA MUSIC COMPANY
ARRANGED BY BEN BENAY
℗ 1972 Mercury Record
Productions, Inc.
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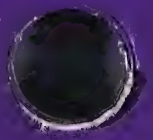
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35 East Wacker Drive
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DEPT. 31

THE
600
SECOND MIRACLE

1004
(BTP-62-105)

33⅓ RPM



Written and Narrated by

BERT TENZER

Produced by
BERT TENZER PRODUCTIONS
667 Madison Avenue
New York City





"THE SOUND OF THE LEADER"

SIDE 1

SIDE 1

The original sound track of the 1963

Budweiser®

CONVENTION FILM

U-16769



"THIS
CALLS FOR BUD"®

SIDE 2

SIDE 2

A sampler of
The Sound of The Leader

Budweiser®
KING OF BEERS

U-16770

SPECIAL
AUDIOPHILE PRESSING

Importe/12™

TANTRA

The Journey Continues



THE MA-CUM-BA SUITE

1. Ma-Cum-Ba Haunts Me 4:26
2. The Drums of Ma-Cum-Ba 3:00
3. Oh, Ma-Cum-Ba-Ay! 6:55

(H. Vereker-Arcibaldo-Valli-Cocco)

Produced by Antonio Cocco and Celso Valli for Katmandu snc.
Arranged by Celso Valli. Recorded at Stone Castle Studios, Carimate, Italy, engineered by R. Penazzo.
Mixed at Wessex Studios, London, England, by Steve Rance.
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SPECIAL
AUDIOPHILE PRESSING

Importe/12™

TANTRA

The Journey Continues



THE TAROT SUITE

1. A Place Called Tarot 4:15
2. The Tarot Reprise 3:30
3. The Groove 2:15
4. The Guitars of Tarot 5:47

Produced by Antonio Cocco and Celso Valli for Katmandu snc.
Arranged by Celso Valli. Recorded at Stone Castle Studios, Carimate, Italy, engineered by R. Penazzo.
Mixed at Wessex Studios, London, England, by Steve Rance.
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(H. Vereker-Arcibaldo-Valli-Cocco)

MP-318-2

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600 THIRD AVENUE, NEW YORK, NY 10016
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STEREO



SEA SHANTIES

High Tide

LP 5273
SUNDAZED 1

1. FUTILIST'S LAMENT - 5:15
2. DEATH WARMED UP - 9:10
3. PUSHED, BUT NOT FORGOTTEN - 4:50

Writer: Tony Hill

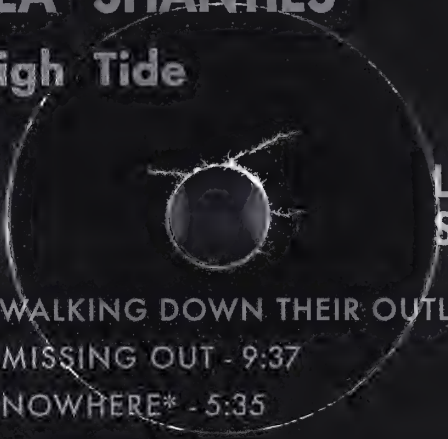
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. . . visual sound

STEREO

SEA SHANTIES

High Tide



LP 5273
SUNDAZED 2

1. WALKING DOWN THEIR OUTLOOK - 5:00
2. MISSING OUT - 9:37
3. NOWHERE* - 5:35

Writer: Tony Hill

*Writer: Simon House-Roger Hadden

LIBERTY

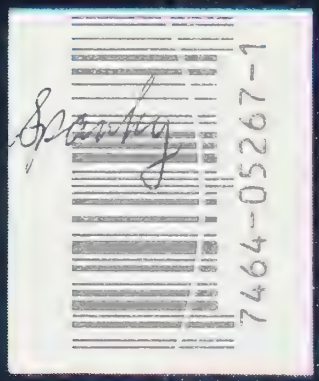
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Epic
ROSIE GAINES
33⅓ RPM
STEREO
49-05267
XSS 173511
Time: 5:24
Magic
7464-05267-1
SKOOL-OLOGY (AIN'T NO STRAIN)

Epic

ROSIE GAINES

33⅓ RPM
STEREO
49-05267
XSS 173512
Time: 5:24
℗ 1985 CBS Inc.



SKOOL-OLOGY (AIN'T NO STRAIN)
(Instrumental Version)
-R. Gaines - T. Andolier

Produced by Friendship Productions Company
for Rosie Gaines
Executive Producer: [illegible]

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Prelude
RECORDS
PRL D629 AS
℗ 1982 Prelude Records
LINDA TAYLOR
YOU AND ME JUST STARTED — 5:33
(C. Palmer, L. Taylor)
Produced by Chris Palmer
Published by Trumar Music (BMI)/Janmar Music LTD./Beadle Music LTD.
Mastered by Herb Powers Jr.
A Product of Prelude Records


Prelude
RECORDS
PRL D629 BS
℗ 1982 Prelude Records
LINDA TAYLOR
YOU AND ME JUST STARTED — 6:23
(C. Palmer, L. Taylor)
Produced by Chris Palmer
Published by Trumar Music (BMI)/Janmar Music LTD./Beadle Music LTD.
Mastered by Herb Powers Jr.
A Product of Prelude Records


GOLD MIND
RECORDS
SPECIAL 12 INCH DISCO MIX - 33 1/3 RPM
GG 403
STEREO
BMI
SIDE A
GG 403 A
Time: 7:20
BUNNY SIGLER
BY THE WAY YOU DANCE (I Knew It Was You)
(L. Davis-D. Richardson-G. Bell)
(From The Gold Mind L.P. GA 9503
"I've Always Wanted To Sing")
Produced By Bunny Sigler aka Bundino Siggalucci
For Bundino Productions
Executive Producers:
Joe Cayre/Stan Cayre/Ken Cayre
© 1979 Gold Mind Records
DIST. BY SALSOUL RECORDS 240 MADISON AVE. NEW YORK, N.Y. 10016



PRESENTS

THE DUKEY TROOP VOL. 1

EM-005
Stereo
33 1/3 RPM

SIDE A

1. Who Got the Rhythm
(Dukey Man)

2. Put Your Hands Together
(Dukey Man)

3. Just a Beat
(Dukey Man)

All tracks Produced by Dukey Man • Vocals by Kotton & Cra-Z-Hors
Shout Outs to all people who think they get Shout Outs...You get one.
For all that don't...You gits NONE.
P.S. Don't take it personal.

© ℗ 1997 Ear for Music Productions 9637 Liberty Road, Suite Q, Randallstown, MD 21133 • (410) 496-4438



PRESENTS

THE DUKEY TROOP VOL. 1

EM-005
Stereo
33 1/3 RPM

SIDE B

1. **Fuck Dem Niggas**
(Kotton the Kutie)
2. **Fuck Dem Niggas**
(Instrumental)
3. **Cra-z's Anthem**
(Cra-z-hors)
4. **Cra-z's Instrumental**

All tracks Produced by Dukey Man • Executive Producer: DJ Kenny B.
Booking Info: (410) 203-5070 • (410) 496-4438
Kold Sounds are in the house.

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ATLANTIC

DMD 370

STUDY

(Julius E. Dixon, Sr.)

J. GAYLE GAYMON

33 1/3 RPM

Time: 6:50

STEREO

Arranged by Stafford Floyd
A JD Production
Vocal by: J. Gayle Gaymon also (Spanish Version)
Engineer: Peter Robbins
Mixed by J.D., Sr.
Recorded at Quadrasonic Sound Systems N.Y.C.
Pub., Jart Music, BMI
Vocal

℗ 1982 Atlantic Recording Corp.

ST-DM-43597-AR

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RED ROOSTER RECORDS
℗ 1981
33 1/3 RPM
Arranged By
Horace Ott
RRD-2208 (A)
STEREO
Time 6:15
Parkeast Music
(BMI)
SHADDA-DA-DA-DA (FEEL THE FIRE)
(J. Davis)
SHIRLEY ALSTON
DISTRIBUTED BY RED ROOSTER RECORDS, 7340 S.W. 61st COURT, MIAMI, FLORIDA, 33143 TEL: 305 665-2605


RED ROOSTER RECORDS
℗ 1981
33 1/3 RPM
Arranged By
Horace Ott
RRD-2208 (B)
STEREO
Time: 7:31
Parkeast Music
(BMI)
SHADDA-DA-DA (FEEL THE FIRE)
(Instrumental)
(J. Davis)
SHIRLEY ALSTON
DISTRIBUTED BY RED ROOSTER RECORDS, 7340 S.W. 61st COURT, MIAMI, FLORIDA, 33143 TEL: 305 665-2605



DMD 773

PHANTASY

33 1/3 RPM

VOCAL/
LONG VERSION

STEREO

A SIDE

MOVE AHEAD

(Vincent Horne/Ronald Hampton)
King Drive Publishing/Vin-Ron Publishing/Han-Man Publishing, ASCAP
ST-DM-46677-SP/6:00
Produced by Cory Wade in association with Phantasy and
John St. John for Pyramid Productions, Inc.
Executive Producer: Allen Jacobi for Pyramid Productions, Inc.
Arranged by Phantasy, Cory Wade & John St. John
Mixed by Cory Wade with John St. John
Mix Engineer: John St. John
Recording Engineers: Steve Kimball and John St. John
Recorded at Coconuts Recording, Miami, Florida
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DMD 773

PHANTASY

33 1/3 RPM

INSTRUMENTAL/
LONG VERSION

STEREO

B SIDE

MOVE AHEAD

(Vincent Horne/Ronald Hampton)
King Drive Publishing/Vin-Ron Publishing/Han-Man Publishing, ASCAP
ST-DM-46678-SP/5:11
Produced by Cory Wade in association with Phantasy and
John St. John for Pyramid Productions, Inc.
Executive Producer: Allen Jacobi for Pyramid Productions, Inc.
Arranged by Phantasy, Cory Wade & John St. John
Mixed by Cory Wade with John St. John
Mix Engineer: John St. John
Recording Engineers: Steve Kimball and John St. John
Recorded at Coconuts Recording, Miami, Florida
℗ 1984 Atlantic Recording Corp.

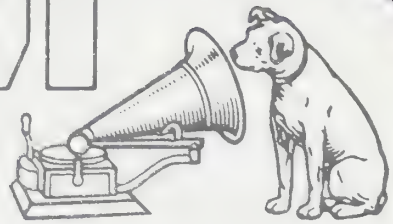
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Epic
Sweet City
Disco Single
33⅓ RPM
STEREO
© 1979 CBS Inc.
28-50683
XSS 165472
Time: 8:20
LAMAR THOMAS
CHAINED (TO YOUR LOVE)
L. R. Thomas
Produced by Lamar R. Thomas for The
MARCA REGISTRADA ES A TRADEMARK OF CBS INC./


Epic
Sweet City
Disco Single
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
28-50683
XSS 165473
Time: 5:49
LAMAR THOMAS
DON'T LET IT BE (ALL IN MY MIND)
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

RCA



GREY AND HANKS

Produced by Len Ron Hanks and Zane Grey for Sounds Like A Winner Productions in Association with Sorkin Music/Rhythm Arranged by Len Ron Hanks/Horns & Strings Arranged by Jack Faith

Side A **Stereo**

JD-11923
(PD-11923)
PD-11923-A

5:45
Intro: 48
End: Fade

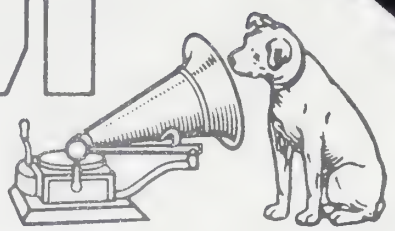
33 1/3 RPM

NOW I'M FINE

(from the "Prime Time" album, AFL1-3477)
(L.R. Hanks-Z. Grey)

Irving Music, Inc./Medad Music, BMI

TM(s) ® RCA CORP.—MADE IN U.S.A
℗ 1980 RCA RECORDS



GREY AND HANKS

Produced by Len Ron Hanks and Zane Grey for Sounds Like A Winner Productions in Association with Sorkin Music/Rhythm Arranged by Len Ron Hanks/Horns & Strings Arranged by Tom Tom 84

Side B

Stereo

JD-11923
(PD-11923)
PD-11923-B

2:47
Intro: 16
End: Fade

33 1/3 RPM

LOVE'S IN COMMAND

(from the "Prime Time" album, AFL1-3477)
(M. Wright-D. Wright)

Zalen Music/Irving Music, Inc., BMI

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℗ 1980 RCA RECORDS

RCA

Victor

MAURICE STARR

Produced & Arranged by M. Starr & M. Johnson
for Boston International Records

Side A Stereo

PD-11598
PD-11598-A
7:15
33 1/3 RPM

'BOUT TIME I FUNK U

(M. Johnson-M. Starr)
Boston International Music (ASCAP)

RCA

Victor



MAURICE STARR

Produced & Arranged by M. Starr & M. Johnson
for Boston International Records

Side B Stereo

PD-11598
PD-11598-B
8:04
33 1/3 RPM

BABY COME ON
(M. Johnson-M. Starr)
Boston International Music, ASCAP

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℗ 1978 RCA RECORDS

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DANCE OR DIE

(D. Was/D. Was)

SWEET PEA ATKINSON

STEREO
33 1/3 RPM

DMD 352
LONG VERSION

Produced by Donald Was, David Was & Jack Tann
for John Lewis Productions
Mixed by Michael H. Brauer
Pub., Los Was Cosmipolitanos, ASCAP
From Ze/Island Records LP 90007-1 -
"DON'T WALK AWAY"
Time: 6:36
Vocal
℗ 1982 Ze Records
ST-DM-43222-SP

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DANCE OR DIE

(D. Was/D. Was)

SWEET PEA ATKINSON

STEREO
33 1/3 RPM

DMD 352
SHORT VERSION

Produced by Donald Was, David Was & Jack Tann
for John Lewis Productions
Mixed by Michael H. Brauer
Pub., Los Was Cosmipolitanos, ASCAP
From Ze/Island Records LP 90007-1 -
"DON'T WALK AWAY"
Time: 4:06
Vocal
℗ 1982 Ze Records
ST-DM-43224-SP

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ATLANTIC
0-89896
STEREO
33 1/3 RPM
WONDERFUL (disco dub-mix)
(M. Boncaldo & T. Carrasco)
KLEIN & MBO
A MARIO BONCALDO Mix
PRODUCED BY
M. BONCALDO & T. CARRASCO
Pub., Northcott Music/
Cotillion Music, BMI
Vocal
Time: 8:17
℗ 1982 Atlantic Recording Corp.
ST-DM-43809-SP
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MEGATONE RECORDS
PATRICK COWLEY
SIDE A
45 RPM STEREO
MT 146
1987
PRODUCED, PERFORMED &
WRITTEN BY: PATRICK COWLEY
EXECUTIVE PRODUCER:
MARTY BLECMAN
MASTERING:
GRUNDMAN-BRIAN GARDNER
MEGATRON MAN '87
KEY OF D 127 BPM 6:53
(P. COWLEY) MASCULINE MUSIC (BMI)
REMIXED AND ENGINEERED BY JOSEPH WATT


MEGATONE RECORDS
PATRICK COWLEY
SIDE B
45 RPM STEREO
MT 146
1987
PRODUCED, PERFORMED &
WRITTEN BY: PATRICK COWLEY
EXECUTIVE PRODUCER:
MARTY BLECMAN
MASTERING:
GRUNDMAN-BRIAN GARDNER
IF YOU FEEL IT
(P. COWLEY) MASCULINE MUSIC (BMI) 7:35
MEGATRON MAN
RADIO EDIT 4:02
(P. COWLEY) MASCULINE MUSIC (BMI)



DM 4815

DANCIN' THE NIGHT AWAY

(Denis LePage-Denyse LePage)

VOGGUE

REDROCK RECORDS

33 1/3 RPM

STEREO

Produced by Trans-Canada Disques
MIXED BY: Michel Daigle &
François L'Herbier
Pub., Caducées-Migle-Celsius (CAPAC)
Vocal
Time: 7:24
℗ 1981 Trans-Canada Disques
ST-DM-40183-SP

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DM 4815

ROLLER BOOGIE

(Denis LePage-Denyse LePage)

VOGGUE

33 1/3 RPM

STEREO

Produced by Trans-Canada Disques
MIXED BY: Michel Daigle &
François L'Herbier
Pub., Matra-Migle-Celsius (CAPAC)
Vocal
Time: 6:01
℗ 1981 Trans-Canada Disques
ST-DM-40182-SP

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LIBERACE at the HOLLYWOOD BOWL

Vol. I

Cornish Rhapsody — Alexander's Ragtime Band
Rhapsody by Candlelight — El Cumbanchero

with George Liberace and his Orchestra

"Since no two Liberace concerts are exactly alike," reads a note in every program, "you are about to witness a performance that is unlikely ever to be duplicated. The amazing versatility of this artist indicates that you will hear great works of the classic masters as well as the modern composers of today. He will re-enact musical highlights of your favorite Broadway productions. There will be songs and stories, laughter and perhaps tears, but in any event you will have been present at an unforgettable performance that was created especially for you."

This presentation is a record of one of those splendid performances, a lasting souvenir of a Liberace concert that will long remain in the memory of those fortunate enough to have attended. Recorded during that actual performance, it captures as never before the extraordinary rapport between the artist and his audience, and shows as not even his other records or his television programs have been able to do how this rapport inspires him to surpassing entertainment.

Wherever Liberace plays there are overflow audiences to delight in his music, but perhaps the best imaginable setting for his concerts is a place like the Hollywood Bowl, where the atmosphere is warm and informal. Here, with the music swelling out under the stars, one finds the inimitable blend of fine music and exciting performance that has brought him such enormous fame. Moreover, for the first time on records, Liberace is heard in the friendly introductions to his performances, the anecdotes and explanations that bind him more closely to his audience and that form such a characteristic part of the program.

From the famous introduction right through to the very last note, this is one of Liberace's finest concerts. His engaging presentation of the premiere of his own composition, *Rhapsody by Candlelight*, is but one of the notable segments of this charming excursion down musical byways. In addition, Liberace presents an exciting performance in a more classical vein, the romantic *Cornish Rhapsody* by Bath. From the very beginning, where he demolishes the invisible wall that separates a concert pianist from his audience he maintains an atmosphere of friendliness that makes obvious his great popularity.

The Liberace legend grows day by day, through his recordings, his television programs and his concerts, and a part of that legend is captured here in this live-performance presentation. The spell he casts over his listeners is demonstrated as rarely before, and the fleet-fingered vitality of his playing is perhaps even more inspiring. Here, then, is a treasurable addition to the shelf of Liberace recordings, a characteristic Liberace program together with his winning commentary. And as always, the splendid support of George Liberace and his Orchestra is evident, adding an extra sheen to an evening of delightful musical entertainment.

Delightful as these recorded portions of the concert are, it should not be thought that what is offered here is the whole concert: as Liberace himself makes clear in his remarks, this is only the first half of the occasion, a summary of the events leading up to the time of intermission. The second portion of the concert is planned for records in the future, with more of the inimitable Liberace piano, and more of his intriguing verbal program notes.

B-9042

Dance to Hits from Frank Loesser's New Musical

LES ELGART

and his Orchestra

THE MOST HAPPY FELLA

Don't Cry
Excerpt from Act I, Scene 4
Fresno Beauties
Excerpt from Act II, Scene 1
Big D
Excerpt from Act II, Scene 1
Warm All Over
Excerpt from Act II, Scene 3

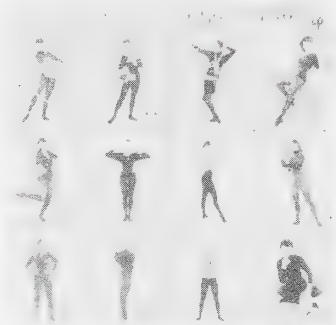
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Liberace, with Orchestra under George Liberace.
CL 575—Extended Play B-308



FRANKIE CARLE
and his GIRL FRIENDS
CL 642—Extended Play B-97, B-2039



PIANISSIMO
Reichman, H. Chittison, Brandwynne, Weed, Heywood, Melis and Dardanelle.
CL 627—Extended Play B-481



GONE GARNER GONEST
Erroll Garner.
CL 617—Extended Play B-1970, B-1971, B-1972



PIANO MUSIC FOR PARTIES
Hines, Stacy, Reichman, Wilson, Leighton, Melis, Weed, Walter and Eadie and Rack.
CL 603—Extended Play B-464, B-1886



PIANO MUSIC FOR TWO
Hines, Stacy and Trio, Reichman, Weed, Bushkin, Melis, Leighton, Walter and Eadie and Rack.
CL 602—Extended Play B-463, B-1885

B-9042

Dance to Hits from **FRANK LOESSER'S MUSICAL**

THE MOST HAPPY FELLA

Excerpt from Act I, Scene 4—DON'T CRY
Excerpt from Act II, Scene 1—FRESNO BEAUTIES
Excerpt from Act II, Scene 1—BIG D
Excerpt from Act II, Scene 3—WARM ALL OVER

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LES ELGART *and his Orchestra*



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(UNDER NORMAL USE)

HYMNS FOR CHILDREN

CHILDREN OF THE HEAVENLY KING
SAVIOR, TEACH ME DAY BY DAY
JESUS, TENDER SHEPHERD, HEAR ME
NOW THE DAY IS OVER
JESUS LOVES ME • STAND UP FOR JESUS
JESUS CALLS US • AWAY IN THE MANGER

J-2050
45 RPM
EXTENDED PLAY



J-2050

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Floyd Sherman

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Floyd Sherman

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GENE AUTRY AT THE RODEO—Gene Autry with Supporting Cast. **J-1528**

GENE AUTRY—Singing Time with. **J-1776**
Back In The Saddle Again — **Rusty, The Rocking Horse**
Candy Round-Up — **Broomstick Buckaroo**

CHOPIN, The Story and Music of—Introducing the Masters Series—III. Milton Cross (narrator) with supporting cast. Jean and Kenneth Wentworth (pianists). **J-1918**

CHRISTMAS FUN WITH GENE AUTRY **J-1782**
Rudolph, The Red-Nosed Reindeer — **Frosty The Snow Man**
Here Comes Santa Claus — **Up On The Housetop**

CHRISTMAS SONGS—Rosemary Clooney **J-1783**
Suzy Snowflake
Winter Wonderland
Little Red Riding Hood's Christmas Tree
C-h-r-i-s-t-m-a-s

CHUMMY (Your Record Playmate). Peter Donald **J-1529**

ROSEMARY CLOONEY, Singing Time with **J-1775**
Me And My Teddy Bear — **Kitty Kats' Party**
Little Red Monkey — **Little Sally One Shoe**

EASTER FUN WITH GENE AUTRY **J-1844**
Peter Cottontail — **Sonny The Bunny**
The Funny Little Bunny — **Bunny Round-Up Time**

EASTER TIME WITH ROSEMARY CLOONEY— **J-1843**
Eggbert, The Easter Egg — **My Choc'late Rabbit**
Little Johnny Chickadee — **Bunny On The Rainbow**

ARTHUR GODFREY FUNNYBONE SONGS— **J-1607**
The Spider And The Fly — **Blue Bell Through My Window**
Bull Frog On The Bank — **Animal Fair**
She'll Be Comin' Round The Mountain — **I've Been Working On The Railroad**

GOLDILOCKS AND THE THREE BEARS— David Allen (narrator) with orchestra. **J-1530**

FRANZ JOSEF HAYDN, The Story and Music of Introducing the Masters Series—II. Milton Cross (narrator) with supporting cast. **J-1792**

BURL IVES, Singing Time with— **J-1777**
The Little White Duck — **The Little Engine That Could**
The Lollipop Tree — **Two Little Owls**

MANY MOONS—John Lansing (narrator) with supporting cast and orchestra. **J-1603**

WOLFGANG AMADEUS MOZART, The Story and Music of—Introducing the Masters Series. Milton Cross, narrator with supporting cast. **J-1774**

NURSERY SONGS—Gene Kelly (Courtesy of MGM) **J-1527**

PAN THE PIPER (How A Reed Grew Into An Orchestra). (Introduction To Instruments Of The Orchestra) The New York Philharmonic-Symphony Young People's Concerts under the direction of Wilfred Pelletier. Ted Tiller (narrator). **J-1924**

PETER PAN (J. M. Barrie)—Jean Arthur, Boris Karloff and Broadway Cast. **J-1526**

PETER RABBIT—Gene Kelly with orchestra. **J-1604**

RIP VAN WINKLE—Paul Tripp as Mr. I. Magination. **J-1606**

SLUGGER AT THE BAT—Jackie Robinson and Pee Wee Reese. **J-1666**

SOUTH AFRICAN FOLK SONGS FOR CHILDREN Josef Marais and Miranda. **J-1793**
Auntie Cathie — **Jan Pieriewiet**
Stop Your Groaning — **The Zulu Warrior**

STAMPEDE, A Story Of The West Gene Autry with supporting cast. **J-1791**

THE STORY OF LITTLE CHAMP—Gene Autry with cast **J-1605**

The Original **TUBBY THE TUBA**—Victor Jory (narrator). Orchestra conducted by Leon Barzin. **J-1790**

JUMPIN' AT THE WOODSIDE
BROADWAY

B-528

A BUCK CLAYTON JAM SESSION



COLUMBIA
EXTENDED
PLAY

PHOTO: BILL HUGHES

"Columbia" ® Marca Reg. Printed in U. S. A.

JUMPIN' AT THE WOODSIDE and BROADWAY

A

BUCK CLAYTON

Jam Session on Count Basie Favorites

Woody Herman	Urbie Green	Al Cohn	Jo Jones	Steve Jordan
Joe Newman	Benny Green	Buddy Tate	Billy Kyle	Walter Page
Ruby Braff	Dicky Harris	Lem Davis	Al Waslohn	Milton Hinton
Trummy Young	Coleman Hawkins	Charlie Fowlkes	Freddie Green	

By GEORGE AVAKIAN

More jamming by Buck Clayton and his all-stars, and this time, appropriately enough, the repertoire comes from the books of the great Count Basie band of the late thirties and early forties, which was not only home for Buck but also several of the other sidemen on these improvised performances. Moreover, several members of Basie's present band are also on hand in these recordings.

The title piece of this collection is a rarity. *Jumpin' at the Woodside* was originally recorded at the end of the session in which Woody Herman sat in for kicks on the eve of his take-off for Europe in 1953, and contained some great blowing but fell apart at the finish. Everybody was rather beat, so the date was called off without another try at this number. On the next date, however, an ending was made for it, and finally four sections (two from each session) were spliced together for a complete performance. This kind of splicing is common enough in arranged popular music, but piecing together music from two jam sessions is probably unique. The rhythm section on the first part of the completed montage consists of Jimmy Jones (piano), Steve Jordan (guitar), Walter Page (bass), and Jo Jones (drums). At Buck Clayton's solo following Al Cohn's first two choruses, we switch to the later session, where Billy Kyle, Freddie Green, and Milton Hinton replace Jones, Jordan, and Page. Joe Newman's solo closes this stretch and Al Cohn's second two-chorus solo marks a return to the first date. Then back again to the second session with the Clayton-Newman chase.

Broadway, recorded on still a third session, features some new faces to Clayton jam sessions: trombonists Benny Green (who leads his own band) and Dicky Harris (sideman with Arnett Cobb), trumpeter Ruby Braff, who was working at the time with Benny Goodman octet at Basin Street, and pianist Al Waslohn, whom Buck Clayton had heard out in Columbus, Ohio, and had last been around town with the Jimmy Dorsey band.

Schedule of Choruses

JUMPIN' AT THE WOODSIDE
(23 choruses, time 10:40)
March 31 and August 13, 1954

Intro
Ensemble (release: Davis)
2 Cohn
2 Clayton
2 Fowlkes
2 Kyle
2 Newman
2 Cohn
3 U. Green & Young (4-bar exchanges)
2 Herman
2 Clayton-Newman (4-bar exchanges)
2 Hawkins
Ensemble (release: Hawkins)
Coda

BROADWAY (14 choruses, time 9:25)
March 15, 1955

Ensemble (release: Clayton)
2 Tate
Waslohn
Hawkins
2 B. Green
Braff
Harris
Tate & Hawkins (4-12-8-8)
Tate & Hawkins (8-8-8-8)
Waslohn/Hinton/Waslohn/Jones (4's)
Clayton
Ensemble (release: Waslohn)

Other Buck Clayton albums:

CL 548—THE HUCKLE-BUCK and ROBBINS' NEST
CL 567—HOW HI THE FI
CL 614—BUCK CLAYTON JAMS BENNY GOODMAN

Clyde McCoy's

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REG. U.S. PAT. OFF.
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HIGH FIDELITY
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PART 3

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- SUGAR BLUES BOOGIE
- TEAR IT DOWN
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TRIBUTE TO BENNY GOODMAN
JESS STACY & THE FAMOUS SIDEMEN

DOWN SOUTH CAMP MEETING *(BY MILLS-HENDERSON; AMERICAN ACADEMY OF MUSIC, ASCAP. TIME: 3:03)*

SOMETIMES I'M HAPPY *(BY CAESAR-GREY-YOUMANS; HARMS, INC., ASCAP. TIME: 3:15)*

DON'T BE THAT WAY *(BY PARISH-GOODMAN-SAMPSON; ROBBINS, ASCAP. TIME: 3:13)*

SING SING SING *(BY LOUIS PRIMA; ROBBINS, ASCAP. TIME: 3:13)*

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EP 538 — SHORTY ROGERS
Isn't It Romantic
Oh Play That Thing

EP 539 — SHORTY ROGERS
Martians Go Home
My Heart Stood Still

EP 540 — SHORTY ROGERS
Not Really The Blues
That's What I'm Talkin' 'Bout

EP 541 — MABEL MERCER
It's Delovely
Use Your Imagination
Where Oh Where
After You

EP 542 — MABEL MERCER
It's All Right With Me
Ace In the Hole
So In Love
I'm Ashamed that Women Are So Simple

EP 543 — MABEL MERCER
Experiment
Looking At You
Every Time We Say Goodbye
Ours

EP 544 — BOBBY SHORT
I Like The Likes of You
Dinah
Island In the West Indies
From This Moment On

EP 545 — BOBBY SHORT
Manhattan
You Make Me Feel So Young
You're Not My First Love
Gimme A Pigfoot

EP 546 — PAUL BARBARIN
Bourbon Street Parade
Sister Kate

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Bugle Boy March

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The White Cliffs of Dover
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Memphis In June
Isle of Capri

EP 549 — DAVE PELL OCTET
How Are Things In Glocca Morra
Sunday In Savannah
London In July
Shuffle Off To Buffalo

EP 550 — DAVE PELL OCTET
Deep In The Heart Of Texas
On A Slow Boat To China
Flying Down To Rio
New Orleans

EP 551 — LEE KONITZ
Topsy
Donna Lee

EP 552 — LEE KONITZ
Two Not One
I Can't Get Started
Ronnie's Line

EP 553 — TED STRAETER
It's A Big Wide Wonderful World
From This Moment On
You're The Top
You Came A Long Way From St. Louis

EP 554 — TED STRAETER
This Is It
Money Isn't Everything
Something's Gotta Give
All Of You

EP 555 — WILBUR DE PARIS
Madagascar
Are You From Dixie

EP 556 — WILBUR DE PARIS
Hot Lips
Mardi Gras Rag

EP 557 — TONY FRUSCELLA
Muy
Metropolitan Blues

EP 558 — TONY FRUSCELLA
I'll Be Seeing You
Old Hat
His Master's Voice

EP 559 — GEORGE WEIN
I'm Gonna Sit Right Down and Write Myself A Letter
Once In A While
All Too Soon
Please

EP 560 — GEORGE WEIN
You're Lucky To Me
You Ought To Be In Pictures
Back In Your Own Backyard
Who Cares

EP 561 — ALEC TEMPLETON
Dark Eyes
Vocalise
Waltz Antique
Ridin' Thru The Rye

EP 562 — ALEC TEMPLETON
Ida
Big Ben Bounce
Tiger Rag
China Boy

EP 563 — JACK MONTROSE
A Little Duet
I'm Gonna Move To The Outskirts Of Town

EP 564 — JACK MONTROSE
Dot's Groovy
Have You Met Miss Jones

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Printed in U.S.A.

TOP
P. O. BOX 216
BATH, OHIO 44210

25277

"SHANTYTOWN"

By: Gene McCullough
2730 Stanwood Ave.
Jacksonville, FL 32207

BREAK:

Four ladies chain across the ring you go

Join hands and circle, to the left around you go

Left allemande, you can do the allemande thar

Go right and left the men back up, you've got a right hand star

Shoot the star, turn through and you go left allemande

Dosado her and you promenade that land

You promenade that maid with the silvery crown

And you take her to old Shantytown.

FIGURE:

Head (side) couples flutter wheel across the ring you go

Sweep a quarter pass thru and do the dosado

Swing thru and then, the men run again

Couples circulate and then wheel and deal and go

Dive thru, pass thru, swing on the corner maid

Left Allemande new corner, come back and promenade

You can promenade that maid with the silvery crown

And you take her to old Shantytown.

SEQUENCE:

Break, Figure twice for heads, Break,Figure twice for sides, Break.

WALK RIGHT BACK

CALLER: BARRY MEDFORD
MUSIC: THE BLUE STAR RHYTHMAIRES
RECORD: DANCE RANCH # 628

INTRO: BREAK: ENDING:

CIRCLE LEFT
I WANT YOU TO TELL ME WHY YOU WALKED OUT ON ME
I'M SO LONESOME EVERY DAY .....
LEFT ALLEMANDE THAT CORNER, DO SI DO, LEFT ALLEMANDE WEAVE THE RING
THINK ABOUT THE LOVE THAT COMES IN MY HEART FOR YOU
DO SI DO AND PROMENADE.....
WALK RIGHT BACK TO ME THIS MINUTE
BRING YOUR LOVE TO ME DON'T SEND IT
I STILL MISS YOU EVERY DAY.

FIGURE:

HEAD TWO SQUARE THRU ITS FOUR HANDS YOU GO
TO THAT CORNER RIGHT AND LEFT THRU
DO SI DO IT'S BACK TO BACK, WELL YOU MAKE THAT WAVE
LADIES TRADE, LADIES RUN, TAG THE LINE, FACE RIGHT
WHEEL AND DEAL & YOU CIRLCE HALF WAY,SWING THAT CORNER! PROMENADE
WALK RIGHT BACK TO ME THIS MINUTE
BRING YOUR LOVE HEY DON'T SEND IT
I STILL MISS YOU EVERY DAY.

GRENN
P. O. BOX 216
BATH, OHIO 44210

12137

"MAY THE CIRCLE BE UNBROKEN"

Introducing . . . Skip Smith

Callers . . . Skip Smith and Dick Leger

Figure . . . Dick Leger

BREAK:

Allemande left with an allemande thar, go right and left now
The boys back in, you've got an allemande thar
Shoot that star, full turn, your corner box the gnat
Dos sa dos her, then weave the ring like that
May the circle be unbroken,
Do sa dos and promenade
May the circle be unbroken
In the sky, Lord, in the sky.

FIGURE:

(Side ladies chain)

Side ladies chain, sides square thru five hands (heads)
Promenade three quarters 'round the ring
Three quarters 'round now, swing the corner
Yes, you swing, then circle 'round the ring.
May the circle be unbroken
Allemande left, grand right and left you fly
When you meet her, promenade her
To her new home in the sky.

SEQUENCE:

Break . . . Figure twice for heads . . . Break . . . Figure twice for sides . . . Break

GRENN

P. O. BOX 216
BATH, OHIO 44210

14221

"MOVIN' 'N GROOVIN"

By: John & Bea Souza
337 N. Mt. Carmel
Wichita, KS 67203

POSITION: INTRO: OP fac ptr & wall; DANCE: SCP PTRS FAC LOD;
FOOTWORK: OPPOSITE, DIRECTIONS FOR M
SEQUENCE: INTRO A B A B ENDING

MEAS.

INTRO

1-4 WAIT; WAIT; APT,-,PT,-; TOG(TO SCP),-,TCH,-;
1-2 In OP FAC wait 2 meas;;
3-4 Step apt L,-, pt R twd ptr,-; step tog R to SCP fac LOD,-, tch L to R,-;

PART A

1-4 FWD TWO STEP; FWD TWO STEP; (SCIS HITCH)SD,CL,CROSS,-; SD, CL,CHECK,-;
1-2 In SCP ptrs fac LOD do 2 fwd two steps twd LOD L,R,L,-; R,L,R,-;
3-4 SCIS HITCH step side L twd LOD, close R to L, cross LIF of R (W fwd R, cl L to R, bk R) to end SCAR M fac RLOD,-; side R twd RLOD, cl L to R, cross RIF of L (W XIB) to end BJO M fac LOD, checking fwd motion,-;
5-8 (FISHTAIL)CROSS BEHIND,SIDE,FWD,LOCK; FWD,-,FACE,-; RF TURN TWO STEP; RF TURN TWO STEP;
5-6 In BJO M fac LOD cross L behind R (W XIF), side R twd wall, fwd L, lock RIB of L (W lock IF); walk fwd LOD L,-, fwd R turning ¼ RF to end CP M fac ptr & wall,-;
7-8 In CP M fac ptr & wall do 2 RF turning two steps L,R,L,-; R,L,R to end SCP ptrs fac LOD,-;
9-12 ROCK/TRN,-; REC,-; APART,-,PT,-; SIDE,CL,THRU,-; WALK,-,2,-;
9-10 In SCP ptrs fac LOD rock side L twd LOD turning ¼ RF to fac ptr & wall (W trn ¼ LF to fac ptr & COH),-, rec in place on R,-; Step apart L releasing lead hand hold jng M's R & W's L hands,-, pt R twd ptr,-;
11-12 Step side R twd RLOD, cl L to R, XRIF of L (W XIF also) to end SCP ptrs fac LOD,-; walk fwd LOD L,-,R,-;
13-24 REPEAT ACTION MEAS 1 – 12 PART A EXCEPT ON LAST MEAS PICK UP W IN TWO SLOW STEPS TO END CP M FAC LOD;

PART B

1-4 (VINE)SIDE,BEHIND,SIDE,PT,-; (VINE)SIDE,BEHIND,SIDE,TCH: (HITCH)FWD,CL,BACK,CL; WALK,-,2,-;
1-2 In CP M fac LOD vine twd COH side L, XRIB of L, side L, pt R twd wall in momentary RSCP; Vine twd wall side R, XLIB of R, side R, tch L to R;
3-4 In CP M fac LOD hitch fwd L,cl R to L, step bk L, cl R to L; walk fwd L,-, R,-;
5-8 CHANGE SIDES,2,3,-; (LOP)FWD,LOCK,FWD,-; CHANGE SIDES,2,3,-; (OP)FWD,LOCK,FWD,-;
5-6 Release CP walk fwd small steps L,R,L (W turn RF under jnd lead hands R,L,R) to end LOP ptrs fac LOD,-; in LOP step fwd R, lock LIB of R, fwd R,-;
7-8 Fwd small steps L,R,L (W turn 1/8 LF under M's R & W's L hands) to end OP ptrs fac LOD,-; in OP step fwd R, lock LIB of R, fwd L blending to BFLY M fac ptr & wall,-;
9-12 FACE TO FACE; BACK TO BACK; TWO STEP AWAY; TWO STEP TOG;
9-10 In BFLY M fac wall step side L,cl R to L, side L turning 3/8 LF (W RF) to end bk-to-bk pos,-; step side R twd LOD, cl L to R, side R,-;
11-12 Release handholds do one two step L,R,L away from ptr turning LF (W RF),-; Continue LF turn two step tog R,L,R to end CP M fac ptr & wall,-;
13-16 (WHISK)FWD,SIDE,HOOK(TO SCP); FWD,DRAW,TCH,-; SIDE,CL,FWD,-; (SCIS THRU) SIDE,CL,THRU(TO SCP),-;
13-14 In CP M fac ptr & wall step fwd L twd wall, side R blending to SCP ptrs fac LOD, hook LIB of R (W RIB of L),-; step fwd LOD R, draw L to R, tch L to R turning ¼ LF to fac ptr & wall in CP,-;
15-16 In CP M fac wall ½ box step side L twd LOD, cl R to L, fwd L twd wall,-; scis thru step side R twd RLOD, close L to R, cross RIF of L (W XIF also) to end SCP ptrs fac LOD,-;

ENDING

After completing PART B second time STEP SIDE L TWD LOD TRNG ¼ RF REC TWD RLOD, step apart L, pt R twd ptr;

GRENN

P. O. BOX 216
BATH, OHIO 44210

14221

"JUST A KISS"
By: Ann 'n Andy Handy
21400 Cleveland
South Lakeshore, Cleveland, OH 44123

POSITION: OP FAC PTR & WALL
POSITION: INTRO: OP FAC PTR & WALL: DANCE: BFLY M FAC WALL;
FOOTWORK: OPPOSITE, DIRECTIONS FOR M
SEQUENCE: INTRO DANCE DANCE ENDING

MEAS.

INTRO

1-4 WAIT; WAIT; APT,PT,-; TOG(TO BFLY),TCH,-;
1-2 IN OP FAC PTR & WALL WAIT 2 MEAS;;
3-4 Step apt L, pt R twd ptr,-; step tog R to BFLY M fac wall, tch L to R,-;

DANCE

1-4 WALTZ AWAY,2,3; WALTZ TOG,2,3; (TWIRL)VINE,2,3; THRU,FACE,CLOSE;
1-2 In BFLY blend to OP fac LOD waltz away L,R,L; Waltz tog R,L,R to BFLY M fac ptr & wall;
3-4 In BFLY vine LOD side L, XRIB of L, side L (W twirl RF under jnd lead hands) to end loose CP M fac ptr & wall;
5-8 DIP,-,-; MANUV,2,3; ¼ RF TURN WALTZ; SIDE,DRAW,-;
5-6 In CP M fac wall dip bwd twd COH L,-,-; Rec fwd R maneuv to fac RLOD in CP, side L twd wall, close R to L;
7-8 In CP M fac RLOD step back L trng ¼ RF to fac COH, side twd LOD R, close L to R; In CP M fac COH step side LOD R, draw L to R DO NOT TAKE WEIGHT,-;
9-16 REPEAT MEAS 1 - 8 twd RLOD to end CP M fac wall;
17-20 (BOX)FWD,SIDE,CLOSE; BACK,SIDE,CLOSE; (TWINKLE) CROSS,SIDE,CLOSE; THRU,FACE,CLOSE;
17-18 In CP M fac wall box fwd L, side RLOD R, close L to R; back R, side LOD L, close R to L;
19-20 Release CP XLIF of R (W XIF also) twd RLOD to LOP, step side R twd RLOD, close L to R blending to BFLY M fac ptr & wall; Step thru R twd LOD (W XIF also), side L trng to fac ptr & wall, close R to L to end BFLY M fac ptr & Wall;
21-24 WALTZ BAL L, 2,3; WALTZ BAL R,2,3; (TWIRL)VINE,2,3; PICKUP CP,2,3;
21-22 In BFLY M fac wall step side LOD L, STEP RIB of L (W XIB also), step L in place; step side RLOD R, step LIB of R (W XIB also), step R in place;
23-24 In BFLY vine LOD side L, XRIB of L, side L (W twirl RF under jnd lead hands) to end momentary BFLY M fac ptr & wall; Step thru twd LOD R (W XIF also) picking W up to CP M fac LOD, side COH L, close R to L;
25-28 LF WALTZ TURN; LF WALTZ TURN; SOLO WALTZ,2,3; 4,5,6;
25-26 In CP M fac LOD do 2 LF turning waltzes prog slightly LOD L,R,L; R,L,R to end half OP ptrs fac LOD;
27-28 Do a 2 meas SOLO TURN M step fwd L trng ¼ LF (W RF) to fac COH, step fwd & swd R trng ¼ LF (W RF) to fac RLOD, close L to R both ptrs now facing RLOD; Step back twd LOD R trng ¼ LF (W RF) to fac wall, step side LOD, close R to L to end CP M fac ptr & wall;
29-32 DIP,-,-; MANUV,2,3; RF WALTZ TURN; RF WALTZ TURN;
29-30 In CP M fac ptr & wall dip back twd COH L,-,-; Rec fwd R maneuv to fac RLOD, step swd twd wall L, close R to L;
31-32 Do 2 RF turning waltzes down LOD L,R,L; R,L,R to end CP M fac ptr & wall;

ENDING

1-2 APT,PT,-; WRAP,2,3;
1-2 Step apt L, pt R twd ptr,-; Step fwd R, tch L to R,- (W wrap LF L,R,L to a snug wrap position)and end with "JUST A KISS";



KINDLY KEEP IT COUNTRY USA-504

Written and Called By
Marlin Hull, Burbank, California

OPENER, MIDDLE BREAK, CLOSER

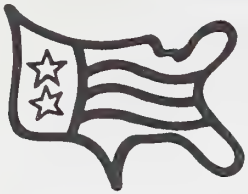
FOUR LADIES PROMENADE GO ONCE AROUND THAT RING
GET BACK HOME SWING YOUR BABY, EVERYBODY SWING
JOIN HANDS CIRCLE TO THE LEFT AROUND YOU GO
ALLEMANDE LEFT YOUR CORNER, WEAVE YOU KNOW
KINDLY KEEP IT COUNTRY, DON'T GIVE ME NO ROCK AND ROLL
DOSADO WHEN YOU MEET YOUR MAID, PROMENADE ALONG
DON'T BE HITTIN' THEM FANCY LICKS, JUST STICK TO THE MELODY
KINDLY KEEP IT COUNTRY, THAT"S GOOD ENOUGH FOR ME.

FIGURE

1 & 3 (2 & 4) YOU PROMENADE, GO ABOUT HALF WAY
DOWN THE MIDDLE, SQUARE THRU FOUR HANDS AROUND I SAY
ALL THE WAY AROUND YOU DO, THEN GO RIGHT AND LEFT THRU
PASS THRU, TRADE BY, AND YOU GO LEFT ALLEMANDE
DOSADO YOUR PARTNER, YOUR CORNER LADY SWING
SWING THE LITTLE DARLIN', BOYS, PROMENADE THE RING
DON'T BE HITTIN' THEM FANCY LICKS, JUST STICK TO THE MELODY
KINDLY KEEP IT COUNTRY, THAT'S GOOD ENOUGH FOR ME.

MUSICAL ARTS PRODUCTIONS
SHELBY DAWSON, PRODUCER, CLAREMONT, CALIFORNIA
PRINTED IN THE U.S.A.

SQUARE DANCE



USA

"STOP AND SMELL THE ROSES" USA-501

Written and Called By
Shelby Dawson
334 Annapolis Dr.
Claremont, California 91711

OPENER, MIDDLE BREAK, CLOSER

WALK AROUND YOUR CORNER GIRL, SEESAW YOUR OWN
JOIN HANDS CIRCLE LEFT YOU KNOW
MEN STAR RIGHT ONCE AROUND YOU GO
LEFT ALLEMANDE, YOU WEAVE THE RING
YOU'VE GOT TO STOP AND SMELL THE ROSES
DOSADO AND PROMENADE
YOU'LL FIND YOUR WAY TO HEAVEN IS A ROUGH AND ROCKY ROAD
IF YOU DON'T STOP AND SMELL THE ROSES ALONG THE WAY.

FIGURE

HEAD (SIDE) COUPLES PROMENADE GO HALFWAY ROUND THE RING
DOWN THE MIDDLE AND DO A DOSADO
STAR THRU, PASS THRU, A RIGHT AND LEFT THRU YOU KNOW
PASS TO THE CENTER AND SQUARE THRU THREE QUARTERS ROUND
ALLEMANDE LEFT, DO A DOSADO
SWING THE CORNER THERE AND PROMENADE
YOU'LL FIND YOUR WAY TO HEAVEN IS A ROUGH AND ROCKY ROAD
IF YOU DON'T STOP AND SMELL THE ROSES ALONG THE WAY.

PRODUCED BY SHELBY DAWSON
PRINTED IN THE U.S.A.

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Stamford, Conn. 06903



AL BRUNDAGE

"The Happiness of Having You"

Opener, Middle Break, Closer:
CIRCLE LEFT!
*I WILL HOLD YOU CLOSE AND KISS THE LIPS
**THAT TASTE LIKE HEAVEN TIME AND TIME AGAIN,
LEFT ALLEMANDE COME ON HOME DO SI DO
MEN STAR BY THE LEFT HAND GO ONCE AROUND,
TURN THRU AND THEN, LEFT ALLEMANDE AND
COME ON HOME AND SWING, PROMENADE,
IT'S THE HAPPINESS OF HAVING YOU THAT MAKES MY WORLD
A PLACE WORTH LIVING IN.

Figure: Twice for heads, twice for sides:
1-3 (2-4) SQUARE THRU AND GO 4 HANDS AROUND
AND GET TO THE CORNER, DO SI DO,
MAKE A WAVE, GIRLS TRADE, RECYCLE
AND A RIGHT AND LEFT THRU NOW, MAKE A RIGHT HAND STAR,
TURN THAT STAR EXACTLY ONCE AROUND . . .
GIRLS TURN BACK AND SWING, PROMENADE,
IT'S THE HAPPINESS OF HAVING YOU
THAT MAKES MY WORLD A PLACE WORTH LIVING IN.

Tag: LEFT ALLEMANDE COME HOME AND SWING (REPEAT LAST 2 LINES).
*I LOOK INTO YOUR GENTLE EYES AND FIND THEM FILLED WITH LOVE
**AND UNDERSTANDING.

I REACH OUT TO FEEL THE WARMTH OF YOU
CURLED UP BESIDE ME ONCE AGAIN.

Produced By — Red Boot Record Co., Rt. 8, College Hills Greeneville, Tennessee 37743

TOP
P. O. BOX 216
BATH, OHIO 44210

25281

"DON'T BRING LULU"

By: "Frannie" Heintz
27 Flynt Ave.
Monson, Mass. 01057

BREAK:

All join hands circle left, circle to the left with Lulu

Break that ring with a corner swing, swing a brand new Lulu

All join hands circle left, circle left and don't ya know

Here we go Do Pas O, partner left and the corner right

Partner left go all the way around, all the way to the right hand lady

Grand old right and left ya gonna go man go

When ya meet ya honey bunny boo, promenade em two by two

Promenade around the town, I got my Lulu Brown

FIGURE:

One and three ya lead to the right, circle four with all ya might

Head gents break make a little line, forward up and back in time

Forward up you pass thru bend the line that's what ya do

Forward up and back again, pass thru and bend it again

Join hands circle left, circle left with Lulu

Swing that corner, swinger her high and low

Promenade em two by two, take a little walk ya know you do

Promenade that brand new girl, got a little Lulu Brown

SEQUENCE:

Break, Figure twice for heads, Break, Figure twice for sides, Break

RHYTHM RECORDS

RR-114

CALLED BY;

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HOUSTON, TEXAS 77035
(713) 665-0004

"TWO PAIRS OF LEVIS"

OPEN×BREAK×CLOSE

CIRCLE:
×ME AND OL' WADE DRIVER LEFT DENVER YESTERDAY
WE'S HAULIN' HIS OLD WORN OUT HILTON HOME
LEFT ALLEMANDE THAT CORNER, WALK BACK A DOSADO
LEFT ALLEMANDE AND WEAVE THE RING
ALL THAT WOMAN LEFT ME WAS ONE GRASS ROPE
DOSADO AND PROMENADE NOW
TWO PAIRS OF LEVIS AND A PAIR OF JUSTIN BOOTS
SHE LEFT THEM 'CAUSE NEITHER ONE'S HER SIZE

FIGURE:

1&3 (2&4) YOU PROMENADE, GO HALF AROUND THAT RING
COME DOWN THE MIDDLE AND DO A FULL SQUARE THRU
FOUR HANDS AROUND AND THEN, DO A DOSADO RIGHT THERE
YOU CURLIQUE, SCOOT BACK AND THEN
BOYS RUN AROUND THAT GIRL, HALF SQUARE THRU AND TRADE BY
SWING YOUR CORNER, PROMENADE NOW
TWO PAIRS OF LEVIS AND A PAIR OF JUSTIN BOOTS
SHE LEFT THEM 'CAUSE NEITHER ONE'S HER SIZE

TAG: SHE LEFT THEM 'CAUSE NEITHER ONE'S HER SIZE

ADDITIONAL LYRICS:
×ME AND OL' BOB BAIER LEFT FUN VALLEY YESTERDAY
×ME AND OL' BERYL MAIN LEFT THAT LANTERN YESTERDAY

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Mission, Texas 78572

SOMETHING ABOUT YOU BABY, I LIKE

CHAPARRAL #C-201
BAND: THE ROADRUNNERS

OPENER, BREAK, ENDING:
FOUR LADIES CHAIN, WHY TURN THEM YOU KNOW, & ROLL AWAY, YOU GOTTA CIRCLE,
YOU KNOW, HEY, ROLL AWAY, YOU GOTTA CIRCLE YOU KNOW,
AND DO A LEFT ALLEMANDE, COME ON WEAVE THAT OLD RING,
MAYBE IT'S THE WAY YOU WEAR YOUR BLUE JEANS, SO TIGHT,
DO SA DO, PROMENADE TONIGHT
SINGING YEAH, YEAH, SOMETHING BOUT YOU BABY, I LIKE

FIGURE:
HEADS (SIDES) PROMENADE GO HALF WAY AROUND, COME ON,
SQUARE THRU FOUR HANDS AROUND
WHY FOUR HANDS & THEN DO SA DO HER MY FRIEND
SWING THRU AND THE BOYS YOU RUN
DO A HALF TAG, TRADE, & ROLL, PASS THRU, & TRADE BY
SWING THAT CORNER, PROMENADE HER HOME
SINGING YEAH, YEAH, SOMETHING BOUT YOU BABY, I LIKE

SEQUENCE: OPENER, FIG. TWICE HEADS, BREAK, FIG. TWICE SIDES, ENDING.

BABY, BABY ALL THE TIME

TAKING A CHANCE ON LOVE

ROSES OF PICARDY

PHOTOGRAPH: GLENNA HOPEWELL ® "Columbia" Marca Reg. Printed in U.S.A.

JAZZ SPEC

COLUMBIA EXTENDED PLAY

B-8081

FRANKIE LAINE

BUCK CLAYTON

AND HIS ORCHESTRA

FEATURING: J. J. JOHNSON AND KAI WINDING,



B-8081

JAZZ SPEC

B-8081

Baby, Baby All the Time • Taking a Chance on Love • Roses of Picardy

FRANKIE LAINE

BUCK CLAYTON
and his Orchestra

Featuring: J. J. Johnson and Kai Winding

by Irving Townsend

The combination of Frankie Laine and Buck Clayton's swinging band and arrangements on records has turned out to be a natural. But there was ample evidence that it would turn out this way from the beginning of the date. Frank and Buck are old friends who have worked together, admired each other for many years, and, most important, share the same enthusiasm for the same brand of swinging jazz. Moreover, Buck's band includes many of Frank's favorite jazz stars: Sir Charles Thompson (Courtesy of Vanguard Records), piano, Hilton Jefferson, alto sax, Jo Jones, drums, and Budd Johnson, tenor sax. The session on which these sides were made took place at Columbia's 30th Street Studios between Frank's shows at New York's famed Latin Quarter. The Clayton band includes, in addition to the above personnel, Milt Hinton, bass, Clifton Best, guitar, Nick Nicholas, tenor, Dave McRae, baritone sax, Ray Copeland, trumpet, and Urbie Green, trombone.

Baby, Baby All the Time is a Laine classic —a blues Frank sings with tremendous warmth. Buck's arrangement provides for Frank and Big Nick Nicholas to alternate choruses, for it was our plan for all of these records to let Laine's voice become a twelfth instrument in Buck's great band, unhampered by the usual considerations of time, interwoven with other soloists into the complete arrangement.

Taking a Chance on Love was given to Columbia's newest jazz stars, Jay and Kai, who are guests for this spectacular session. This is their arrangement, typical of their unique style, yet allowing for a great vocal by Laine and a fine muted trumpet chorus by Buck. On this side Bobby Donaldson replaces Jo Jones on drums in Buck's band.

Roses of Picardy is the finale in more ways than one. It ends a great jazz date; it brings together all of the stars of the date in one swinging performance; and it answers the people who have been wondering what ever happened to *Roses of Picardy*. Buck's arrangement knits all of the excitement of the date into this one number. Frank's first chorus gets *Roses* off to a flying start, after which Budd Johnson solos, followed by two choruses by Jay and Kai, the first a duet and the second a string of alternating solos by these two matched trombonists. Sir Charles takes a piano chorus, and then it's Buck's turn and one of his best. Lawrence Brown, replacing Urbie Green, takes the trombone solo, leading up to a swinging ensemble that puts Frank in the mood for the last half chorus in true all-out style.

As Frank left to make his second show at the Latin Quarter, he turned to the band and said, "What can I say? I had a ball."

We hope you'll join us.



Verve

EPV—5031

A PANORAMIC TRUE HIGH FIDELITY RECORD

THOU SWELL
A SHIP WITHOUT A SAIL
DANCING ON THE CEILING
MANHATTAN

Ella Fitzgerald sings the Rodgers and Hart Song Book

Ella Fitzgerald Sings the Rodgers and Hart Song Book

It has been a long journey from "A Tisket A Tasket" to the Rodgers and Hart Song Book . . . It has taken nearly twenty years, during which time Ella Fitzgerald merely has outgrown, outlasted—and outsung what few young ladies have challenged her absolute supremacy among popular and jazz vocalists.

Ella has hypnotized or at least delighted the majority of musicians and her fellow singers from the beginning, but the vastly larger audience that she deserved, and the savants of "smart" songs whom she longed to please, remained for a long time only dimly aware of her existence.

Much of the fault lies with Ella herself: she has lived a life devoid of the lurid, scandalous and spectacular elements that have made some of her rivals such great "copy" for the popular journalists and biographers . . . But much of the blame lies with the people who were responsible for her recordings prior to 1956. Few people made as many records as Ella, and nobody recorded so many bad songs. It's true that she always could make any song sound much better than it was, but it also is true that, the better the song, the better Ella sings.

Ella's first recording was made in 1935, shortly after her first appearance as vocalist with Chick Webb's band. Thereafter she appeared on at least one side of almost every record Webb made until his death in 1939. Her output on disks was supported almost exclusively by the jazz cult until mid-1938 when she herself put together a swing version of an old nursery jingle and came up with a million-seller entitled "A Tisket, A Tasket."

To the dismay of the jazz people, and perhaps Ella also, this became her trade mark. The record company tried time after time to come up with another success in the same vein.

Her next sizeable seller came seven years later. It was her duet with Louis Jordan—the calypso comic bit, "Stone Cold Dead In The Market." Ella with her marvelous ear and equally marvelous timing turned this into a dialectal delight. It was nearly two years later, in '47, that she came up with another blockbuster . . . After a series of "cover" sides (recordings of tunes that had become hits originally via other artists on other labels) Ella asked for and got her own way for just one spare piece of acetate. It turned out to be her hit recording of "Lady Be Good."

Bop was the big thing with musicians that year and there was an epidemic of scat singing that identified itself superficially with the new music. "Hey Bob A Re Bop" and such were the anthems, but Ella managed to put all of that nonsense in its proper perspective when "Lady" was released. She had invented her own scat language, and she reeled off chorus after chorus that put to shame many of the best improvising instrumentalists.

She followed up with "Flying Home" and "How High The Moon" and then began another succession of covers, revivals and mediocrities, none of which seemed designed to hit a very large public.

Finally, in 1956, she changed her record affiliation and it took just one album to prove that there existed a large audience for the things Ella does best, and which she likes best to do . . . meaning, of course, the better songs. We're referring to the monumental "Cole Porter Song Book," which is one of the outstanding examples of popular vocal art.

It's amazing, but Ella apparently keeps getting better and better. Obviously she's a perfectionist. Her ear and her taste muster out the dubious effects and affirm the more valid. She is constantly maturing, as evidenced by her increasingly profound understanding and projection of lyrics. Tonally, she commands greater variety—she can slip easily from an intimate huskiness to a clear bell tone and back. When she sings a slow blues or ballad, there's a trace of melancholy in her sound that stems directly from the tradition of Bessie Smith. Ella always has had this, as one could discover on turning to the shadow sides of those swing nursery rhymes.

Ella still can do those rope-skipping tunes with her old sassy bounce, but she also can handle nuances of grown-up wit and humor—certainly one of the prime requisites with Lorenz Hart lyrics—by turns satirical, sardonic, sexy, sophisticated—and then, sweetly simple.

Ella obviously is a musician, with ear, instinct and training. She never actually has been instructed in vocal technique. Yet who is there in any area of vocal music who can command such breath control, who can shape a tone with such color sense, and with such flawless intonation? I like to compare her with Heifetz, another flawless musician who never lets the seams show in his technique; who executes the most difficult stunts with no apparent effort. The resemblance is particularly striking in the manner both project a *portamento;* the way they soar gracefully up to a tone, land on it gently and level out. Or the way they sustain a note. The violinist will draw his bow to the tip and then reverse it with the slightest perceptible pulse, perfectly timed . . . Ella will catch some reserve breath support with the same subtle effect. It's all demonstrated here in one superb, definitive rendition of "Bewitched, Bothered and Bewildered."

In each beguiling Rodgers and Hart gem that follows, Ella finally is singing the tunes that are worthy of her.

WILLIAM SIMON, *Music Critic*

Cover Photo by Herman Leonard

Printed in U.S.A.

PART 1 EAP 1-634



Capitol RECORDS

CAPITOL RECORDS HIGH FIDELITY RECORDING

TANGENTS IN JAZZ

JIMMY GIUFFRE



CAPITOL RECORDS HIGH FIDELITY RECORDING

EAP 1-634

Part 1 of a three-part album



Tangents in Jazz: The Jimmy Giuffre Four

A top-level soloist and writer makes his most daring move to date: Jimmy Giuffre sets forth a bold new form for improvised music.

The music is revolutionary; yet its advent was a foreseeable, logical step in jazz maturation. Giuffre's new concept is controversial; its evidence here is a must for serious jazz-followers, yet the range of its appeal is so unpredictable that its champions could include bouncing dilettantes, hard-shell traditionalists, even jazz-apathists.

Specifically, this music puts on view a quartet that functions without an audible beat—no walking bass, no riding cymbal; yet thanks to Giuffre's indomitable folksiness, this flouting of tradition results in jazz that out-thumps the music of most of his heavy-handed neighbors.

Jimmy answers some leading questions . . .

Q What is this music?

A Jazz, with a non-pulsating beat—acknowledged but unvoiced.

Q Why abandon the sounded beat?

A For clarity and freedom. I've come to feel that the pounding rhythm makes it impossible to hear the horn's true sound, or concentrate on solo lines.

Q But isn't the sounded beat an integral part of jazz?

A I think phrases and notes make jazz, and these needn't change with the silent beat.

Q Hasn't this been done before?

A Some of today's writers have dropped all sounded beat for contrast but never for an entire work. I've written works completely lacking sounded beat, but this new music is different: the drums don't play when the others do. I finally realized that when the drums are given an overlapping line, all else is blurred.

Q Doesn't the soloist have much less freedom than before?

A In some ways, he has more. No longer fighting a flood of chords and a pounding beat, he's free to get a more natural sound, and try new effects.

Q Didn't you have to select your musicians with extra care?

A Yes, they had to be skilled readers and in accord with my plans. Ralph Peña is an ex-Getz bassist and has much big band experience, as has drummer Artie Anton. Peña and ex-Lighthouse trumpeter Jack Sheldon have recorded with me before. Sheldon is a major soloist and fits the quartet perfectly.

Q New styles usually provoke extreme reaction; what sort of general judgment do you hope for?

A Early works in a new form necessarily grope; this album isn't final. All I ask for this music is an isolated judgment—for what it is, not for what it isn't. It isn't an attempt to blot out other forms. It is, I think, jazz, and a swinging music, but those are ambiguous terms. Does it give pleasure? Does the interest hold up? These are the real questions.

the selections in playing order . . .

Scintilla One—This bright, brief opener, mostly ensemble work, serves both as an introduction to the album and as a basis for three subsequent variations found on Parts Two and Three of this three-part album. There is no improvisation or development here, but extensions of the form are heard.

Lazy Tones—Ultra-slow and bluesy, this period-piece recalls some long-gone New Orleans backstreet backroom. Giuffre wrote this around a line he improvised on tape, and it contains an extra-difficult bass part.

Chirpin' Time—On a cheerful vehicle built for two, with a blues-type mood in minor, the bass and drums trade twos and fours in a kind of question-and-answer routine; the bulk of the number is given over to their free and easy inventions.

Giuffre's new form is hard to assimilate. Perhaps all we can do, in the face of an art that pulsates with an uprushing life of its own, is to hail it or challenge it, not to classify it. Pleased or displeased, few would doubt that Jimmy's is a creative talent to be reckoned with.

notes compiled by Will MacFarland

Recorded June, 1955, in Hollywood, Calif.

MADE IN U.S.A.

FACTORIES SCRANTON, PA.—LOS ANGELES, CALIF.

MARTHA DAVIS

AND SPOUSE

ABC-PARAMOUNT
FULL COLOR FIDELITY
A 160
45 R.P.M. EXTENDED PLAY



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45 RPM EXTENDED PLAY

MARTHA DAVIS AND SPOUSE

SIDE ONE

1. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (Alex-Young) Time, 2:00
2. UMBRELLA MAN (Stock-Cavanaugh-Rose) Time, 2:12

SIDE TWO

1. HAVE YOU EVER BEEN LONELY? (DeRose-Brown) Time, 2:07
2. YOU'RE GETTING TO BE A HABIT WITH ME (Warren-Dubin) Time, 2:25

Here's some enjoyable music recorded for you by two "most happy" people who had fun doing it, as they have fun doing everything. The feeling is infectious. It makes you feel happy, lucky—and relaxed. You swing. That's because there's nothing phony about the spontaneity, humor and warmth of Martha Davis and Spouse.

This is their EP recording debut. Up to now, with the exception of their much-applauded appearances on such as the Perry Como and Garry Moore TVers, Martha Davis and Calvin Ponder (who is actually her real-life spouse) have reached only limited audiences in cafes, hotels and supper clubs in New York, Chicago, Los Angeles, and the new Mecca of show business, Las Vegas. It seems surprising, therefore, that their fan mail and following should be so large. Not really, though. Both being accomplished musicians and being lucky enough to find in each other, both musically and personally, the qualities which highlight and enhance their own, they are unique in that everybody who hears them, loves them. And that's because they love their work and the people who hear them.

Martha, born in Wichita, Kansas, began her career in the Chicago of Benny Goodman, "Father" Earl Hines and Art Tatum, growing up in an atmosphere where many all-time jazz giants were belting out their greatest and most inspirational musical endeavors. As a single, she shared honors with a distinguished sisterhood of singer-pianists, such as Julia Lee, Nellie Lutcher and Cleo Brown. And there is nothing wrong with her choices of all-time favorites, either. Top singer in her book is Ella Fitzgerald; the great influence pianistically is the immortal "Fats" Waller. Their combined influence can be heard in her singing and playing.

Calvin Ponder started life in St. Louis and worked for some time as bass player in groups with names like "Four Cats and a Kitten," in which he was, naturally, a Cat. For several years after they were married, he and Martha continued to work separately, until the lucky day in 1949 when the team of Martha Davis and Spouse made its appearance. An intelligent, quiet man with a dry sense of humor, he complements (and compliments) his wife's gay warmth and effusiveness in every way. When they work (or rather, play) together, they just have a ball. Incidentally, the unusual name for the act "just happened" the way things "just happen" in good swinging sessions. As Calvin explains it, they didn't want Martha to lose the following she had developed as Martha Davis and how much can your billing suffer when you change your name from Cat to Spouse. Not at all, Calvin. Not at all. On the contrary, much more than billing was gained. Listen!

Jim Friedman

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Minor variations from this standard should be made according to one's own ear and to the tonal nature of each particular recording.

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EP-119

Flip Phillips



45 RPM EXTENDED PLAY

SUPERVISED BY NORMAN GRANZ

CLEF RECORDS

FLIP PHILLIPS

As it often happens in the jazz world, a particular musician plays well all his life; he gains the admiration of fellow artists and leaders; he even, if polls are any criterion, is voted by the public their favorite boy. Flip Phillips was one of those musicians. For years a much-in-demand side-man, (the star of Woody Herman for over five years); winner consistently of all major public polls as the best tenor saxist; he nevertheless never seemed quite to break through and become an established big wheel in the jazz world. Then, came the famous Part 1 of PERDIDO (from JATP Vol. 8); Flip's solo became the most talked of and best-selling jazz record of the 1948-9 season. He was in.

This album demonstrates almost every possible facet of Flip's playing. There is the lightly swinging BY THE LAZY RIVER; the tremendously moving SWINGIN' FOR JULIE AND BROWNIE; the basic, earthy FEELIN' THE BLUES; and the rollicking, spirited FLIP'S BOOGIE; through it all Flip's immense respect for the melody and his strict adherence to the beat, (no matter what Flip insists on swinging), are always apparent.

That a Flip Phillips album would have been possible without this rhythm section, I don't deny; but that it would have sounded as good with a different rhythm section, I strongly doubt. This was the perfect one: the musically versatile Hank Jones on piano (playing what the particular mood—be it blues or ballad—called for); the intelligent, humorous bass of Ray Brown, and the driving, tasty, and swinging Buddy Rich. All three gave Flip the boot with which he couldn't help but play well.

Yes, this is the Flip's album. This is it.

NORMAN GRANZ

ANDRE

PREVIN

PIANO TIME

Just One of Those Things

Mad About the Boy

I'm Old Fashioned

You're the Top



EPA-435

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**"SLAUNCH TO DONEGAL"

(Contra Dance - Circle Dance - Singing Square Dance)

Contra/Circle dance written by: Herbie Gaudreau, Ede Butlin and Don Armstrong
Singing Square (new version) written by: Rex Hudson
Singing Square (original version) written by Don Armstrong

Windsor #4483 - Contra/Circle dance called by Don & Marie Armstrong
Windsor #4183 - Instrumental, for use with all versions of the dance

Music by: The Armstrong Quadrilles

"SLAUNCH TO DONEGAL"
(Contra/Circle Dance)

NOTE:

This dance may be done as a circle dance or as a contra "line" dance. If done as a circle dance, the formation is two large circles of couples around the hall with each circle having equal number of couples; one circle facing the center and the other circle facing the wall, opposite couples facing each other. All couples active throughout the dance. If the dance is done as a contra, the formation is two lines of equal number of couples, opposite couples facing each other. The gent of the couple on the left end of each line and the lady on the right end of each line are inactive during the first command of "Allemand Left Your Corner" and both partners of the couple on the left end of each line are inactive during the third command, "Slant To The Left, A Right And Left Thru".

"Slaunch To Donegal" may be prompted in the usual manner for a contra dance, the caller delivering the prompt just ahead of the 8-count phrase of music intended for the dance action. It may also be sung - or a combination of prompting and singing may be used by the caller to add interest, as was done in the recorded version. Both prompts and singing calls are given below.

PROMPTED CALLS:

- - - -, ALLEMAND LEFT YOUR CORNER (called on last 4 counts of Intro)

- - - -, GO HOME AND SWING YOUR OWN
- - - -, SLANT LEFT, A RIGHT AND LEFT THRU
- - STRAIGHT ACROSS, NEW TWO, RIGHT AND LEFT THRU
- - - - -, - - THE LADIES CHAIN
- - - -, - - CHAIN 'EM BACK
- - - -, - - STAR LEFT
- - - -, - - STAR RIGHT

TURN THE STAR TO DONEGAL, THEN CORNERS ALLEMAND

Allemand left corners, swing partners, do a right and left thru with the couple diagonally ("slaunchwise") to the left in the circle or line. Do a right and left thru with the new couple directly opposite. Opposite ladies chain across circles or lines then chain back to partner. Opposite couples make a left hand star and walk 8 steps CW, then change to a right hand star and walk 8 steps CCW back to starting position, ready to repeat the dance

SINGING CALLS:

ALLEMANDE LEFT YOUR CORNERS, GO HOME AND SWING YOU DO
SWING YOUR GIRL, THEN SLANT TO THE LEFT - DO A RIGHT AND LEFT THRU
TO THE LEFT YOU GO, THEN STRAIGHT ACROSS - DO A RIGHT AND LEFT THRU
TAKE YOUR TIME, TURN 'EM THERE, THEN THE LADIES CHAIN

SHE'S NOT YOURS, WHAT A SHAME, CHAIN HER BACK AGAIN
KEEP IN STEP WITH THE PIPER'S BAND, STAR WITH THE OLD LEFT HAND
AROUND YOU MILL AND AROUND YOU WHEEL, COME BACK WITH RIGHT HANDS ALL
TURN THE STAR, GO HOME AGAIN - BACK TO DONEGAL

Sequence: Seven times thru the dance

(over)

"BACK TO DONEGAL"
(Singing Square, NEW version, written by Rex Hudson, Brawley, Calif.)

OPENER, MIDDLE BREAK and CLOSER;

ALLEMAND LEFT, THE LADIES STAR, THE GENTLEMEN PROMENADE
ALLEMAND LEFT, THE GENTLEMEN STAR, THE LADIES PROMENADE
ALLEMAND LEFT IN ALAMO STYLE, YOU BALANCE UP AND BACK
SWING BY THE RIGHT, GO HALFWAY ROUND, AND BALANCE ROUND THE TRACK

BOX THE GNAT THEN TURN AROUND (alone), YOUR CORNERS ALLEMAND
'TIS A GRAND OL' RIGHT AND LEFT YE GO, TO GOOD OL' IRE-LAND
YOU MEET YOUR MAID AND PROMENADE, GO WALKIN' WITH COLLEEN
PROMENADE TO DONEGAL, AND SWING YOUR IRISH QUEEN

FIGURE:

HEAD TWO COUPLES SQUARE THRU, FOUR HANDS ROUND THE SET
TRAIL THRU THE OUTSIDE TWO, AND WHEN YOU MEET YOUR PET
BOX THE GNAT AND TAKE A SWING, SWING THAT PRETTY GIRL
FACE THE MIDDLE AND PASS THRU, THEN CALIFORNIA TWIRL

ALL JOIN HANDS AND CIRCLE LEFT, HALFWAY ROUND WILL DO
SWING THE CORNER, CORNER SWING, SHE'S WAITIN' THERE FOR YOU
THEN PROMENADE AROUND THE RING, YOU GOT A BRAND NEW PAL
TAKE HER HOME AND SWING AGAIN, IN DEAR OL' DONEGAL

Sequence: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, Closer

"BACK TO DONEGAL"
(Singing Square, ORIGINAL version, written by Don Armstrong, Port Richey, Fla.)

OPENER, MIDDLE BREAK and CLOSER:

THE HEAD TWO COUPLES GO FORWARD AND BACK, THE SIDES THE SAME OLD THING
THE HEADS PASS THRU AND SEPARATE, GO ROUND THE OUTSIDE RING
THE SIDE TWO COUPLES GO FORWARD AND BACK, THE HEADS THE SAME OLD THING
THE SIDES PASS THRU AND SEPARATE, GO ROUND THE OUTSIDE RING

ONE AND THREE A RIGHT AND LEFT THRU, AND TWO AND FOUR THE SAME
ONE AND THREE AND RIGHT AND LEFT HOME, AND TWO AND FOUR THE SAME
THEN PROMENADE AROUND THE RING, YES - PROMENADE 'EM ALL
SWINGIN' DOWN THE LANE YOU GO, BACK TO DONEGAL

FIGURE:

NUMBER ONE SWING AND NUMBER THREE SPLIT - TO THE LEFT AND RIGHT IN LINES
ONE SASHAY DOWN THE HALL, RIGHT ELBOW REEL, AND YOU REEL 'EM ALL
YOUR PARTNER NOW WITH A RIGHT HAND ROUND, THE FIRST IN LINE WITH A LEFT
YOUR PARTNER THEN WITH A RIGHT HAND ROUND, THE MIDDLE ONE WITH THE LEFT

YOUR PARTNER THEN WITH A RIGHT HAND ROUND, THE LAST ONE BY THE LEFT
YOUR PARTNER NEXT - A RIGHT HAND ROUND, THEN SASHAY DOWN THE SET
ALL THE WAY DOWN AND BACK YOU GO, FORWARD SIX AND FOUR FALL BACK
AND SWING YOUR LASSIES ONE AND ALL, BACK TO DONEGAL

Sequence: Opener, Figure for Couple No. 1, Figure for Couple No. 2, Middle break, Figure for Couple No. 3, Figure for Couple No. 4, Closer

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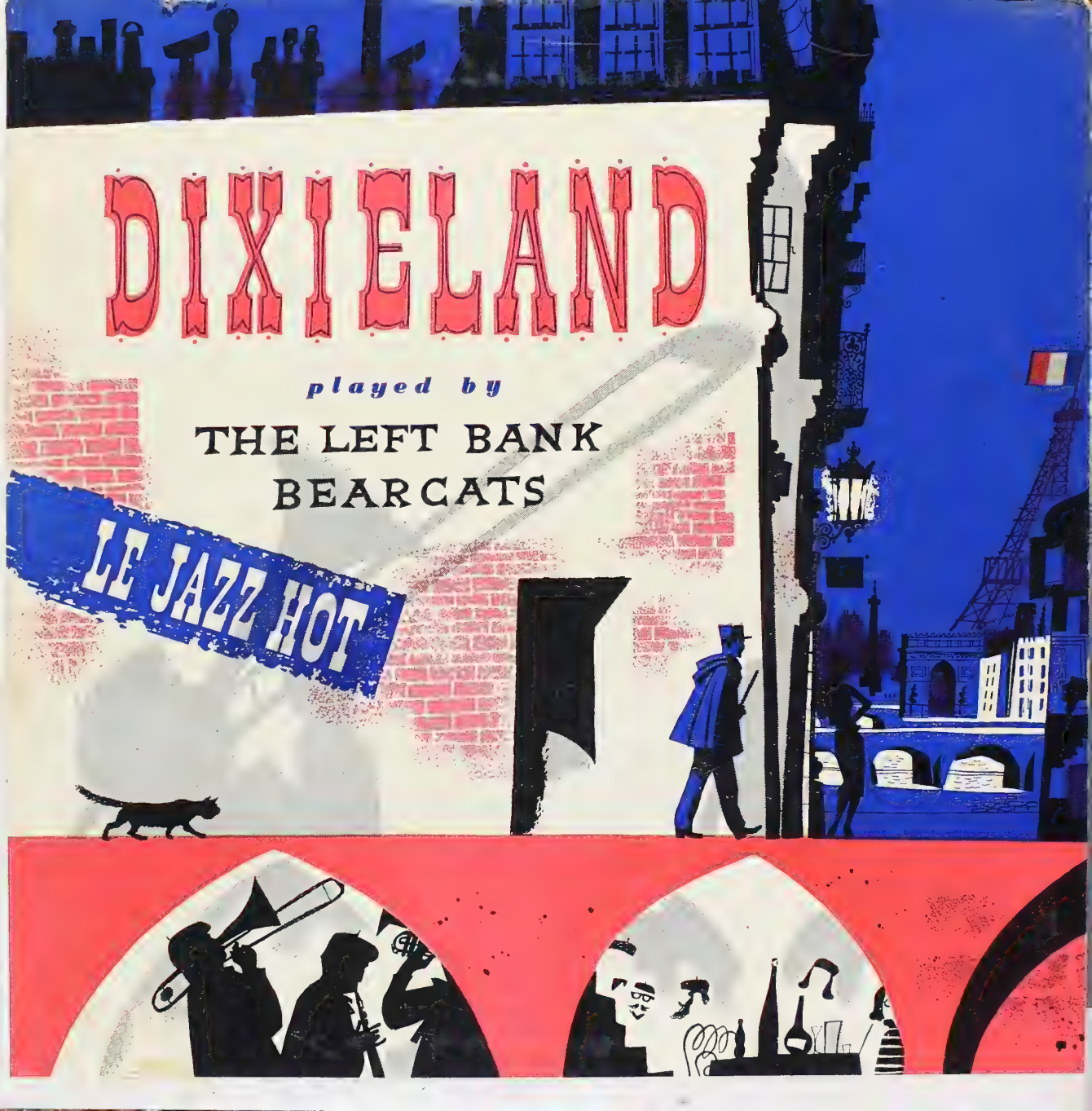
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ROOM FULL OF ROSES
DANCE BY: JOHN & WANDA WINTER, 609 WARREN DR., GARLAND, TEXAS 75040
RECORD: BELCO # B-246-B
POSITION: Diag. OP FCG for Intro., CP FCG LOD for dance.
FOOTWORK: Opposite directions for MAN except as noted

MEAS: INTRO:

1 - 4 WAIT; WAIT; APT, -, POINT, -; TOG TO CP, -, TCH, -;
1-2 In OP pos wait 2 meas;;
3 Step apt on L, -, Point R twd ptr, -;
4 Step TOG on R, (to CP M fcg LOD) -, Tch L to R, -;

PART A

1 - 4 FWD TWO STEP; FWD TWO STEP; PROG SISSORS, 2, 3, -; (SCAR) PROG SISSORS, 2, 3, -; (BANJO)
1-2 In CP M fcg LOD do 2 fwd 2-steps L, R, L, -; R, L, R, -;
3-4 Still in CP M fcg LOD step side L, close R to L, XLIF (WXIB), -to scar; Step side R, close L to R, XRIF (WXIB), -to bjo;

5 - 8 TURN TWO-STEP; TURN TWO-STEP; ROCK FWD, -, RECOVER, -; ROCK BACK, -, RECOVER, -;
5-6 Blending to CP do 2 RF turning two-steps down LOD L, R, L, -; R, L, R, -;
7-8 In CP M fcg LOD Rock Fwd L, -, Recover R, -; Dip back L, -, Recover R, -;

9 -16 REPEAT MEAS 1-8 end in BFLY POS. MAN FCG wall for part B.

PART B

17-20 SIDE, -, BEHIND, -; SIDE, CLOSE, TURN AWAY, -; SIDE, -, BEHIND, -; SIDE, CLOSE, TURN TO FACE, -;
17 In Bfly POS moving LOD step side L, hold, behind R, hold;
18 Step side L, close R to L, turn on L, (Bringing trailing hands thru in bk to bk POS) -;
19 In bk to bk pos step LOD side R, hold, behind L, hold;
20 Step side R, close L to R, turn on R back to face ptr & wall, -; Take CP M Fcg wall

21-24 (BOX) SIDE, CLOSE, FWD, -; SIDE, CLOSE, BACK, -; (HITCH BACK 3) BACK, CLOSE, FWD, -; (SISSOR THRU) SIDE, CLOSE, THRU, -;
21 In CP M FCG wall do a Side L, Close R to L, Fwd L, -;
22 Side R, Close L to R, Back on R, -;
23 (Hitch 3) Back on L, Close R to L, Fwd on L, -;
24 (Sissors Thru) Side on R, Close L to R, Thru on R, -;

25-32 BLENDING TO BFLY POS REPEAT MEAS 17-24 ending in SCP to do part C.

PART C

33-36 TURN TWO STEP; TURN TWO STEP; (HITCH 4 SCP) FWD, CLOSE, BACK, CLOSE; WALK, -, PICKUP, -;
33-34 Do 2 turning 2-steps LOD L, R, L, -; R, L, R, -end SCP fcg LOD;
35 (HITCH 4) FWD L, Close R to L, Back L, Close R to L;
36 Walk fwd L, -, Pickup R to CP, -; *Note (Second time thru on this meas walk 2 slow steps L, -, R, -; to SCP for ending

SEQUENCE: INTRO, A, B, C, A, B, C, ENDING.
ENDING:

1 - 4 FWD TWO STEP; FWD TWO STEP; TWIRL WITH LEFT HAND, -, 2, -; APART, -, POINT, -;
1-4 Do 2 fwd 2-steps down LOD L, R, L, -; R, L, R, -; M walk, -, 2, -(as W twirls, -, 2, -; under M's L & W's R joined hands) Step apart on L and at the same time change hands, -, Point R twd ptr, -;

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MONDAY WALTZ
DANCE BY: VAUGHN & JEAN PARRISH, 825 CHERRYVALE RD., BOULDER, COLO. 80303
RECORD: BELCO # B-246-A WHAT WILL I DO NEXT MONDAY
FOOTWORK: OPPOSITE, DIRECTIONS FOR MAN.

MEAS: INTRO
1 - 4 WAIT; WAIT; APART, POINT, -; TOG, TCH, -; (To CP M FCG Wall)

DANCE
1 - 4 BAL BACK, TCH, -; MANU R½; (R) TURN WALTZ; (R) TURN WALTZ; (TO CP M FCG WALL)
1 Step bk on M L twd COH, tch R to L, hold;
2 As M turns ½ RF RLOD step fwd on R, Step side on L, close R to L;
3 Step bk twd LOD on L, turn ½ RF COH step side R, close L to R;
4 Turn ½ RF LOD step fwd R, turn ½ RF twd wall step side L, close R to L;

5 - 8 BAL FWD, TCH, -; (L) TURN, SIDE, CLOSE; (L) TURN WALTZ; (L) TURN WALTZ; (END SCP FCG LOD)
5 Step fwd on M L twd wall, tch R to L, hold;
6 As M turns ½ L to face LOD step bk on R, side on L, close R to L;
7 Step Fwd L turn ½ LF COH, step side R turn ½ LF RLOD, close L to R;
8 Step bk twd LOD on R turn ½ LF twd wall, step side L turn ½ LF LOD, clo R to L;

9 -12 (SC FCG LOD) STEP, SWING, LIFT; FWD WALTZ; FWD WALTZ; FWD WALTZ;
9 Step fwd L, swing R fwd (keep toe near floor), lift body with L toe Slightly;
10 Waltz-fwd R, fwd L, close R to L;
11 Waltz-fwd L fwd R, close L to R:
12 Repeat meas 10;

13-16 REPEAT MEAS 9-12 (END IN BFLY M FCG WALL)

17-20 STEP, SWING, HOLD (LOD); STEP, SWING, HOLD (RLOD); TWIRL VINE; THRU, SIDE, CLOSE;
17 Turn to OP FCG LOD & step fwd on L, swing R twd LOD, hold; (option for style)
18 Turn to face RLOD in L OP & step fwd on R, swing L twd RLOD, hold; (change hands)
19 Turn to face ptr M vine LOD side L, bhd R, side L; (W RF twirl R, L, R;)
20 Step thru twd LOD on R, sd L, clo R to L; (end bfly M fcg wall)

21-24 REPEAT MEAS 17-20 (END BFLY M FCG WALL)

25-28 (OPEN) FWD WALTZ; FWD (FACE), SIDE, CLOSE; STEP, SWING, -; SPIN MANUEVER;
25 In OP, Waltz fwd down LOD L, fwd R, close L to R;
26 Step fwd LOD R & face ptr, step side L, close R to L; (To bfly M fcg wall)
27 Repeat action in meas 17;
28 As W does a spot LF spin, M manue to CP to face RLOD R, L, R;

29-32 (R) TURN WALTZ; (R) TURN WALTZ: TWIRL VINE; THRU, SIDE, CLOSE; (CP M FCG WALL)
29-30 Repeat action in meas. 3 & 4;;
31-32 Repeat action in meas. 19 & 20;;

DANCE GOES THRU THREE TIMES: ENDING WITH CHANGE HANDS & ACKNOWLEDGE ON LAST NOTE OF MUSIC

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MARTHA ELLEN JENKINS
BELCO # B-257-A (Two-Step)
DANCE BY: C. O. & CHRIS GUEST
POSITION: OP FCG LOD for INTRO, momentary BFLY to start dance
FOOTWORK: Opposite directions for man.

MEAS INTRO

1 - 4 WAIT; WAIT; APART, -, POINT, -; TOGETHER, -, TCH, -(TO BFLY);
1-2 In OP wait 2 meas;;
3 Step apart L, -, point R twd L, -;
4 Step tog R, -, tch L to R, -(end momentarly bfly);

DANCE PART A

1 - 4 FACE, TO, FACE, -; BACK, TO, BACK, -; ROCK FWD, -, RECOVER, -; ROCK BACK, -, RECOVER, -;
1 In bfly pos step side L, close R to L, side L, -;
2 Releasing lead hands step thru on R (to slightly back to back pos), close L to R, step fwd R, -(end slightly back to back pos);
3 Blending to OP rock fwd L, -, Rec on R, -;
4 Rock back on L, -, Recover on R, -;
5 - 8 REPEAT MEAS 1-4
9 -12 (HITCH)FWD, CLOSE, BACK, -; BACK, CLOSE, FWD, -; VINE, 2, 3, 4; WALK, -, 2, -;
9 In OP step fwd L, clo R to L, back on L, -;
10 Step back on R, close L to R, fwd on R, -;
11 Blending to bfly pos vine 4 down LOD side on L, bhd on R (W XIB also), side on L, thru on R (end OP);
12 In OP walk fwd LOD L, -, R, -;
13-16 REPEAT MEAS 9-12

PART B

17-20 TURN SIDE, -, BACK, -; (HITCH 3)BACK, CLOSE, FWD, -; TURN SIDE, -, BACK, -; (HITCH 3)BACK, CLO, FWD, -;
17 Turn to side twd ptr on L, -, step back on R, -(Releasing M's R & W's L hands & at the same time join M's L & W's R hands to end L OP fcg RLOD);
18 In L OP fcg RLOD step bk on L, close R to L, fwd on L, -;
19 Turn to side twd ptr on R, -, step bk on L, -(Releasing M's L & W's R hands & at the same time join M's R & W's L hands to end OP fcg LOD);
20 In OP fcg LOD step bk on R, clo L to R, fwd on R, -;
21-24 STEP, CLOSE, STEP, -; WALK, -, 2, -; STEP, CLOSE, STEP, -; SIDE, _, CLOSE, -;
21 In OP do one two-step down LOD L, R, L, -;
22 Continue LOD OP walk 2 R, -, L, -;
23 Continue LOD OP do one 2 step R, L, R, -;
24 Turn to side to face ptr on L, -, clo R to L, -(End CP M fcg wall);
25-28 (BOX)SIDE, CLO, FWD, -; SIDE, CLO, BACK, -; (SISSORS)SIDE, CLO, CROSS, -; SIDE, CLO, CROSS, -;
25 In clo pos step side L, clo R to L, fwd on L, -;
26 Step side on R, clo L to R, step back on R, -;
27 Step side L, clo R to L, XLIF of R, -(W-XIF also);
28 Step side R, clo L to R, XRIF of L, -(W XIF also);
29-32 TURN TWO-STEP; TURN TWO-STEP; VINE APT, 2, 3, TCH; VINE TOGETHER, 2, 3, TCH (To Bfly);
29-30 In CP do 2 RF turning 2-steps L, R, L, -; R, L, R, -;
31 Vine apart (M twd coh W twd Wall)side L, XRIB of L (W XIB also), side L, tch R to L;
32 Vine tog (M twd wall W twd COH) side R, XLIB of R (W-XIB also), side R, tch L to R (end BFLY pos);

SEQUENCE: INTRO, A, B, A, B, ENDING.

ENDING

1 - 4 (SISSORS) SIDE, CLOSE, CROSS, -; SIDE, CLOSE, CROSS, -; TWIRL, -, 2, -; APART, -, POINT, -(ACK);
1-2 In BFLY pos do the same footwork as in meas 27-28;;
3 M step side on L, -, behind L on R, -(as W twirls under M's L & W's R joined hands R, -, L, -;);
4 Step side & slightly back on L, -, point R twd ptr, -(change hands & ACK);

produced by
KALOX BELCO LONGHORN RECORDS, inc.
2832 LIVE OAK DR., MESQUITE, TEXAS 75149

COTTON EYED JOE (A Fun Dance)
BELCO # B-257-B
DANCE BY: Melton& Sue Luttrell
POSITION: Two couples joined together in a TANDEM, one couple behind the other. Inside hands joined with partner, the two men L hands joined & the two ladies R hands joined.
FOOTWORK: Same throughout, starting both M & W's Left.

INTRO: In TANDEM POS wait 2 MEAS. (8 counts)

MEAS DANCE

1 - 4 HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP;

1 In tandem pos starting both M & W's L tch L heel fwd, brush L toe slightly across in front of R foot, continue LOD & slightly diag L do a step/close, step (L/R,L;);
2 Continue LOD tch R heel fwd, brush R toe slightly across in front of L foot, continue LOD & slightly diag. R do a step/close, step (R/L,R;);
3-4 REPEAT MEAS. 1-2;;

5 - 8 (FWD LOD) STEP/CLOSE, STEP, STEP/CLOSE, STEP; STEP/CLOSE, STEP, STEP/CLOSE, STEP; (AROUND) STEP/CLOSE, STEP, STEP/CLOSE, STEP; STEP/CLOSE, STEP, STEP/CLOSE, STEP;

5 Continue LOD in tandem pos do 2 fwd 2-steps L/R, L, R/L, R;
6 Repeat meas 5;
7 Lead couple release hands with partner M turn to his L (W to her R) (Do not release hands with the tandem couple) in a circle do 2 two-steps L/R, L, R/L, R;
8 The lead couple continue in the circle 2 more 2-steps L/R, L, R/L, R (to end up behind the couple they are with & join hands with partner to reform the tandem to start the dance over);

NOTE: When the lead couple circles away the traling couple does 4 fwd 2-steps L/R, L, R/L, R; L/R, L, R/L, R; To become the new lead couple.

DANCE GOES THRU NINE TIMES

ENDING: STEP/CLOSE, STAMP, STAMP, STAMP (IN PLACE);

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KALOX BELCO LONGHORN RECORDS, INC.
2832 LIVE OAK DR., MESQUITE, TEXAS 75149

SOME OF THESE DAYS
(Easy level Cha Cha)
RECORD: BELCO # B-242-B
FOOTWORK: OPPOSITE THROUGHT. DIRECTIONS FOR M EXCEPT AS STATED.

DY PAT & LOUISE KIMBLEY
4426 ARAGON DR., SAN DIEGO, CALIF. 92115

MEAS: BASIC CUES: DESCRIPTIONS Rhythm Count 1,2,3/&,4;

INTRO:

1 Wait 3 LONG NOTES Fcg ptr & wall with M's L & W's R hands joined wait during 3 long pickup notes;

PART A

[illegible] FWD - - - - - Fcg ptr & wall rock fwd L(W bk),bk R, bk L/cls R, bk L;
[illegible] - - - - - Back R (W fwd L), fwd L, fwd R/cls L, fwd R;
3 CROSS OVER - - - - - - XLIF (W XRIF) twd RLOD, rec R, in place L,R/L fcg ptr;
4 SPIN TO BFLY - - - - - Release hands & spin full turn left (W R) R,L,R/L,R;

5-6 BASIC FWD & BK - - - In bfly pos fcg wall repeat meas 1-2;
7 SIDECAR DIP - - - - - XLIF (W XRIB) twd RLOD, rec R, in place L,R/L fcg ptr;
8 BOTH SPIN LEFT - - - - Releasing hands spin 1¼ left (W3/4 L) R,L,R/L,R;

9 WALK 3 & LIFT - - - - -In OP move fwd LOD L,R,L, lift R knee XIF with R toe pointed down & turn slightly away from ptr;
10 WALK 3 & LIFT - - - - Move fwd LOD R,L,R, lift L knee XIF with L toe pointed down & turn slightly twd ptr;
11 AWAY 3 & TOUCH - - - - Releasing hands circle left (W R)L,R,L,touch R;
12 TOG 3 & TCH - - - - - -On around R,L,R, tch L & face ptr no hands joined;

13 ROCK & TURN (W CHASE) Fwd L, M pivot ½ right fwd R,L/R,L (W behind M);
14 ROCK TURN & CHASE - - Fwd R, pivot ½ left (W ½ R) fwd L,R/L,R (M behind W);
15 ROCK & TURN (W CHASE) Fwd L, pivot ½ right (W ½ L) fwd R,L/R,L (W behind M);
16 ROCK & TURN (W BKWD) - Fwd R (W FWD L),pivot ½ left stepping fwd L (W BK R),Fwd R/cls L, fwd R (W bk L/cls R, bk L) fcg ptr;

PART B

17 WALK 3 & LIFT - - - - In OP fcg LOD repeat meas 9;
18 WALK 3 & LIFT - - - - Repeat meas 10 & end fcg ptr & wall;
19 BACK APART - - - - - - - Releasing hands move apt L,R,L, tch R & snap fingers;
*20 TOG & TCH - - - - - - -Fwd R,L,R,tch L & end in Bfly pos fcg wall;

21 VINE 3 & TOUCH - - - - Move LOD side L, XRIB (W XLIB),side L, touch R;
22 VINE (W WRAP) - - - - -Move RLOD side R, XLIB, side R, tch L (W wrap LF) face LOD;
23 WHEEL LEFT - - - - - - In wrap pos wheel bkwd (W fwd) L,R,L, touch R;
24 BK & FACE (W unwrap) - Back R,L,R (W unwrap RF) end in Bfly fcg wall,-;

25 BASIC FWD - - - - - - -In Bfly rock fwd L (W bk R), bk R, bk L/cls R, bk L;
26 AND BACK - - - - - - - Back R (W fwd L), fwd L, fwd R/cls L, fwd R;
27 SIDECAR DIP - - - - - -XLIF (W XRIB) twd RLOD, back R, in place L/R, L in Bfly;
28 BOTH SPIN LEFT - - - - Releasing hands both spin full turn left & end in Bfly fcg wall R,L,R/L,R;

29 TWISTY VINE 8 - - - - In Bfly move LOD side L, XRIB (W XLIF), side L, XRIF (W XLIB);
30 side L, XRIB (W XLIF), side L, XRIF (W XLIB);
31 WALK 4 (W TWIRL)- - - Release M's R & W's L hands & walk fwd LOD L,-,R,-; Fwd L,-,
32 R,- (W twirls right in 4 steps) end fcg ptr;

ENDING
1 SIDE BHD (W twirl)- - -M's L & W's R hands joined move LOD side L,-,XRIB,-(W twirls right in two steps);
2 APART & POINT - - - - -Step Bkwd apt on L shifting to M's R & W's L hands,-, point R twd ptr ,-;

SEQUENCE: INTRO,A,B,A,B,ENDING.
* If desired as a mixer, M go fwd to next W on his right in meas 20.

NORMA LOVES ME — DANCE BY BUD & SHIRLEY PARROTT
RECORD: BELCO # B-242-A — 1008 E. 31ST. AVE.,ALBANY, OREGAN 97321
POSITION: INTRO: OP FCG LOD: DIRECTIONS FOR M - W OPPOSITE

MEAS.	CUES	DESCRIPTION
	INTRO	
1 - 2	WAIT; WAIT; - - - - - - - - - - - - - - -	in OP fcg LOD wait 2 meas
3 - 4	APART, -, POINT, -; TOG, -, TCH, -; - - -	Standard ACK to SCP fcg LOD.
	PART A	
1 - 2	TWO FWD TWO STEPS;; - -- - - - - - - -	In SCP fcg LOD do 2 fwd 2-steps blend M fcg wall;;
3 - 4	VINE 4; PIVOT, -, 2, -; - - - - - - - - -	In CP do a 4 count g-vine side L, bhd R, (W XIB) side L, in front R (WXIF); Do a slow cpl RF pivot L, -, R, -; end M fcg wall
5 - 6	TWO TURNING TWO STEPS;; - - - - - - -	In CP do 2 RF turning 2-steps
7 - 8	TWIRL, -, 2, -; WALK, -, 2, -; - - - - - -	M fcg wall step side L, -, bhd R, -; (W twirl, -, 2, -; RF under M's L & W's R hands) to SCP fcg LOD
9 -16	REPEAT MEAS 1-8. EXCEPT END IN BTFLY, M FCG WALL.	
	PART B	
17	(SANDSTEP) TOE, HEEL, CROSS, -; - - - - -	In BTFLY pos (Swivel)point L toe to R instep, pont L heel to R instep, cross L over R, -;
18	TOE, HEEL, CROSS, -; - - - - - - - - - -	-Point R toe to L instep, point R heel to L instep, cross R over L, -; end BTFLY pos M fcg wall.
19-20	VINE 4; WALK, -, 2, -; - - - - - - - - - -	-Do a 4 count g-vine side L, bhd R (WXIB), side L, thru R; blend to OP walk, -, 2, - LOD; end btfly M fcg wall.
21-24	REPEAT MEAS 17-20 EXCEPT IN MEAS 24 PICKUP TO CP M FCG LOD	
	PART C	
25-26	TWO FWD TWO STEPS;; - - - - - - - - - -	-In CP do 2 fwd 2-steps;;
27-28	HITCH 4; WALK, -, 2, -; - - - - - - - - -	Fwd L, clo R, bk L, clo R; walk L, -, R, -;
29-30	(PROG. SCISS) SIDE, CLOSE, CROSS, -; SIDE, CLOSE, CROSS, -; - -	Step side L, close R, cross L (XIF) (WXIB) to SCAR, -; step side R, close L, cross R (XIF) (WXIB) to BJO, -;
31-32	TWIRL, -, 2, -; WALK, -, 2, -; - - - - - -	Walk fwd L, -, R, -; (W twirl RF under M's L & W's R hands R, -, L, -;) Walk L, -, R, -; to SCP fcg LOD, last time thru end BTFLY fcg wall.
	ENDING	
1 - 2	TOE, HELL, CROSS; TOE, HEEL, CROSS; - -	-Repeat meas 17-18 of part B;;
3 - 4	VINE (W TWIRL), -, 2, -; APT, -, POINT, -;	Side L, -, bhd R, -(W twirl RF R, -, L, -;); Step bk L, -, point R twd ptr, -;

SEQUENCE: A B C A B C ENDING.

PRODUCED BY
KALOX BELCO LONGHORN RECORDS, INC.
2832 LIVE OAK DR.,MESQUITE, TEXAS 75149

AUSSIE TEMPOS

Designed by Peter Schultz



Nev McLachlan
P.O. Box 248
Buderim
Queensland 4556
Australia
61-7-5445-1238

A 1004 "WHAT A DAY FOR A DAYDREAM"

OPENER/CLOSER
SIDES FACE GRAND SQUARE
What a day for a daydream
What a day for a daydreaming boy
And I'm lost in a daydream
Been dreaming bout my bundle of joy
Gents star by the right, one time around that ring go
your corner Allemande Left and Promenade Home
And you can be sure that if you're feeling right
A daydream will last along into the night

FIGURE
Heads (Sides) Rollaway and then Square Thru,
Four hands that way till you meet the Side (Head) two
Touch 1/4 and Scoot Back
Make that wave, Centers Trade and Swing Thru I say
Centers Run, Ferris Wheel, the boys go
Pass Thru, Swing the corner, Promenade home
And you can be sure that if you're feeling right
A daydream will last along into the night

ALTERNATE FIGURE
Heads (Sides) Square Thru four hands today
Around that corner Dosido that way
Touch 1/4 and Scoot Back
Make that wave, Centers Trade and Swing Thru I say
Centers Run, Ferris Wheel, the girls go
Pass Thru, Swing the corner, Promenade home
And you can be sure that if you're feeling right
A daydream will last along into the night

MIDDLE BREAK (MUSICAL BREAK)
SIDES FACE GRAND SQUARE (The Whistler)

TAG: Swing (The Whistler)

OWNERS/PRODUCERS
Steve & Susan Turner • 42 Downey Dr., Manning, Western Australia 6152 • Phone: 61-8-9450-5316 • Fax: 61-8-9450-5346

PAPER ROSES

CALLER: NATE BLISS, P.O. BOX 36, RIALTOM CA. 92376
MUSIC: THE BLUE STAR RHYTHMAIRES
RECORD: BLUE STAR # 1987

INTRO: BREAK: ENDING:

JOIN YOUR HANDS AND CIRCLE TO THE LEFT NOW
LEFT ALLEMANDE AND THEN GO FORWARD TWO
THE BOYS STAR BY THE RIGHT HAND, GO STRAIGHT ACROSS THAT RING
LEFT ALLEMANDE THEN WEAVE AROUND THAT RING
PAPER ROSES, PAPER ROSES ....
DO SA DO THEN PROMENADE YOU SEE
BUT THEY'RE ONLY IMITATION
LIKE YOUR IMITATION LOVE FOR ME

FIGURE:

FOUR LADIES (BOYS) PROMENADE AROUND THE INSIDE RING
GET BACK THERE AND SWING YOUR MAN AROUND
HEAD TWO WITH A CURLIQUE AND THEN THE GIRLS RUN
YOU TURN THRU AND SPLIT THE OUTSIDE TWO (MAKE A LINE)
GO FORWARD UP AND BACK CURLIQUE RIGHT AFTER THAT
BOYS RUN AND SWING THE CORNER, PROMENADE
PAPER ROSES, PAPER ROSES....
ARE LIKE YOUR IMITATION LOVE FOR ME.

CRYING ON MYS SHOULDER

DANCE COMPOSED BY ANDY ANDRUS
CALLER: MARSHALL FLIPPO
MUSIC: THE BLUE STAR RHYTHMAIRES
RECORD: BLUE STAR # 1968

INTRO: BREAK,ENDING:

WHY DON'T YOU WALK AROUND THAT CORNER, SEESAW YOUR OWN
JOIN HANDS AND CIRCLE TO THE LEFT AROUND YOU ROAM
YOU CIRCLE LEFT AROUND THEN LEFT ALLEMANDE
NOW WEAVE THE RING AROUND TILL YOU MEET AGAIN
WHEN YOU MEET YOU DO SI DO ONE TIME AROUND
LEFT ALLEMANDE AND THEN YOU PROMENADE ON DOWN
YOUR CRYING ON MY SHOULDER FOR SOMEBODY ELSE
AND MY HEART IS CRYING FOR YOU.

FIGURE:

WHY THOSE HEAD TWO YOU PASS THRU, SEPARATE GO ROUND TWO
MAKE A LINE GO FORWARD UP AND BACK
NOW STAR THRU, THEN CENTER TWO SQUARE THRU THREE QUARTERS ROUND
CENTERS IN AND CAST OFF THREE QUARTERS ROUND THAT TOWN
SLICE THRU, THEN CENTER TWO SQUARE THRU THREE QUARTERS TO
YOU'LL SWING THAT CORNER AND SHE'LL PROMENADE WITH YOU
YOUR CRYING ON MY SHOULDER FOR SOMEBODY ELSE
AND MY HEART IS CRYING FOR YOU.

SWEET GEORGIA BROWN

CALLER: BOB RUST
MUSIC BY: THE FONTANA RAMBLERS
RECORD: BLUE STAR 1960

INTRO: BREAK: ENDING:

FOUR LITTLE LADIES PROMENADE, ONE TIME YOU GO
GET ON BACK AND SWING, THAT PRETTY LITTLE BOY YOU KNOW
JOIN HANDS AND CIRCLE LEFT GO WALKING ROUND THE LAND
LEFT ALLEMANDE THAT CORNER, GRAND RIGHT AND LEFT YOU GO
GRAND RIGHT AND LEFT YOU GO, WHEN YOU MEET YOUR MAID
DO SI DO ITS BACK TO BACK, THEN YOU PROMENADE
PROMENADE GO WALKING ROUND, TAKE THAT LADY RIGHT UP TOWN
WALK AND TALK WITH A PRETTY LITTLE GIRL NAMED SWEET GEORGIA BROWN

FIGURE: (TWICE HEADS, TWICE SIDES)

FIRST AND THIRD YOU PROMEANDE, HALF WAY AROUND
INTO THE MIDDLE AND SQUARE THRU, FOUR HANDS AROUND
PULL EM THRU GO RIGHT AND LEFT THRU WITH THE OUTSIDE TWO SO GRAND
DIVE THRU PASS THRU, LEFT ALLEMANDE
GRAND OLE RIGHT AND LEFT, GO WALKING THAT OLE RING
DO SA DO YOUR OWN, AND THE CORNER LADY SWING
SWING THAT LADY, PROMENADE, GO TWO BY TWO THAT WAY
WALK AND TALK WITH A PRETTY LITTLE GIRL NAMED SWEET GEORGIA BROWN

TIE A YELLOW RIBBON ROUND THE OLD OAK TREE

CALLER: BOB FISK
MUSIC BY: THE BLUE STAR RHYTHMAIRES
RECORD: BLUE STAR # 1947

INTRO: BREAK: ENDING:

CIRCLE LEFT
I'VE DONE MY TIME I'M COMING HOME
LEFT ALLEMANDE NOW TURN THRU YOU KNOW
YOUR CORNER SLIDE THRU, YOU CIRCLE LEFT YOU KNOW
YOU CIRCLE LEFT AND ROLLAWAY AND WEAVE THE RING YOU GO
OH TIE A YELLOW RIBBON ROUND THE OLD OAK TREE
DO SI DO FOR ME, PROMENADE YOU SEE
IF I SEE A YELLOW RIBBON ROUND THE OLD OAK TREE
WELL I KNOW YOU STILL WANT ME

FIGURE:

HEADS PROMENADE HALF WAY YOU GO
DOWN THE MIDDLE AND OUTSIDE YOU KNOW (BOYS RUN)
SWING THRU AND THEN BOYS RUN RIGHT AGAIN
OH YOU WHEEL AND DEAL, RIGHT AND LEFT THRU AND TURN THIS GIRL MY FRIEND
OH PASS THRU AND TRADE BY AND SWING THE CORNER MAID
LEFT ALLEMANDE, YOU PROMENADE
IF I SEE A YELLOW RIBBON ROUND THE OLD OAK TREE
WELL I KNOW YOU STILL WANT ME

NIGHT TRAIN

Composers: Don & Pete Hickman, 3616 Sunlite, Amarillo, Texas 79109
Record: BELCO "Night Train"
Position: Open for Intro; SCP for start of dance.
Footwork: Opposite throughout, directions for man, W does counterpart except where indicated.

INTRODUCTION

Meas

1- 4 WAIT; WAIT; APART, —, POINT, —; TOGETHER, —, TOUCH, —; Wait 2 meas; Step apart on L, —, point R toe twd partner, —; step tog on R, —, tch L to R assuming SCP.

PART A

1- 4 (2 STEP) STEP, CLOSE, STEP —; STEP, CLOSE, STEP, —; SIDE, CLOSE, THRU, —; SIDE, CLOSE, THRU, —;
In SCP do two fwd two steps, L, R, L, —; R, L, R, —; turning to face partner on last hold ct; Step side L in LOD, close R to L, close L thru to RLOD (W also XIF) blending to L OPos, —; step side R in RLOD turning to face partner, close L to R blending to open pos, cross R thru to LOD (W XIF) ending in SCP.

5- 8 (2 STEP) STEP, CLOSE STEF, —; STEP, CLOSE, STEP, —; DOUBLE HITCH) FWD, CLOSE, BK, —; BK, CLOSE, FWD, —;
In SCP do two fwd two steps L, R, L, —; R, L, R, —; step fwd on L, close R to L, step back on L, —; step bk on R, close L to R, step fwd on R, —;

9-12 (VINE APART) SIDE, BEHIND, SIDE, TCH; (VINE TOG) SIDE, BEHIND, SIDE, TCH; (VINE TWIRL) SIDE, BEHIND, SIDE, TCH; (VINE TWIRL BACK) SIDE, BEHIND, SIDE, TCH;
Step side L to COH (W twd wall), XIB R, side L, tch R to L (clap hands); step side R twd wall, XIB L, side R turning ¼ R face to face partner and wall assuming Bfly pos, tch L to R: M vine in LOD side, behind XIB R, side L, tch R to L (W RF twirl under M L W's R joined hands R, L, R, tch L to R); M vine RLOD side R, XIB L, side R, tch L to R (W L face twirl in RLOD back under same joined hands) assuming momentary Bfly pos M facing wall;

PART B

13-16 (ROLL) STEP/STEP, STEP, STEP/STEP, STEP; ROCK BACK, RECOVER, STEP/STEP, STEP; (TURN) STEP/STEP, STEP, ROCK BACK, RECOVER; SIDE, —, CLOSE (DRAW), —;
Swinging trailing hands thru do ¾ roll (M LF and W RF) in LOD with 2 quick two-steps M L/R, L, R/L, R ending in L open pos both facing RLOD; rock back on L, recover on R, do 1 quick two-step L/R, L, in RLOD still in L open pos; do 1 quick two-step solo turn ½ L face (W RF) to assume open pos facing LOD, rock back on L in RLOD, recover on R; step side LOD on L turning to face partner in Bfly pos M facing wall, hold 1 ct, close (draw) R to L, hold 1 ct;

17-20 (ROLL) STEP/STEP, STEP, STEP/STEP, STEP; ROCK BACK, RECOVER, STEP/STEP, STEP; (TURN) STEP/STEP, STEP, ROCK BACK, RECOVER, SIDE, —, CLOSE (DRAW), —;
Repeat action of meas 13-16 ending in Bfly pos man facing wall.

21-24 (TURN) STEP/STEP, STEP, LUNGE, RECOVER; (TURN) STEP/STEP, STEP, LUNGE, RECOVER; SIDE STEP/STEP, STEP, SIDE STEP/STEP, STEP; SIDE, —, CLOSE (DRAW), —;
Turning ¼ LF (W RF) to face LOD do 1 quick two-step L/R, L ending in open pos, lunge fwd in LOD on R swinging trailing hands fwd thru to LOD, recover on L turning ¼ RF to face partner and wall in momentary Bfly pos; do 1 Quick two-step R/L, R turning ¼ RF to face RLOD ending in L open pos, lunge fwd in RLOD on L swinging M's L W's R joined hands in RLOD, recover on R turning ¼ LF to face partner and wall in Bfly pos; step side L in LOD/close R to L, step in place L, step side R in RLOD/close L to R, step in place R; step side L in LOD, hold 1 ct, close R to L, hold 1 ct blending to SCP to begin over with part A.

NOTE: Dance goes thru three times except on measure 24 of third time thru STEP APART, —, ACK, —. Step to COH on L, hold 1 ct, ack, hold 1 ct for tag.

PRODUCED BY
KALOX RECORD DISTRIBUTING CO.
316 Starr St., Dallas, Texas 75203

HOW ABOUT THAT

Dance By: Charlie & Bettye Procter, 8703 Tonawanda Dr., Dallas, Texas
Footwork: Opposite — steps described for M
Starting Pos.: Intro—Open facing (M facing diag. LOD & Wall)
Dance — Cp M facing LOD

INTRO

Meas

3 Pick Up Notes Plus

1- 4 WAIT; WAIT; APT, —, POINT, —; TOG (TO CP), —, TCH, —; INTRO IS STANDARD)

Step apt L, —, point R twd ptr, —; step tog R (turning to CP), —, tch L to R, —; to end facing LOD

DANCE

PART A

1- 4 WALK, —, 2, —; (HALF BOX) SIDE, CLOSE, FWD, —; TURN, —, SIDE, CLOSE; PIVOT, —, 2, —;

1. In CP facing LOD step fwd slow L, —, R, —;
2. Step side L (to COH) close R to L, step fwd (LOD) L, —;
3. Stepping on R, turn ¼ RF to face wall, —, continuing RF turn, turn ¼ more to face RLOD stepping L, close R;
4. Stepping BKWD lead W into ¾ RF couple pivot stepping L, —, R, —; (pivot continuous in meas 5)

5- 8 (PIVOT CONTINUES) 3, —, STEP BACK, —; SIDE, CLOSE TURN (TO SEMI CP), —; FWD, —, FWD, CLOSE; WALK, —, 2, —;

5. (Continue Pivot) L, —, step back (to COH) on R, —;
6. Step side (twd LOD) L, close R to L, (at this point you leave CP for the first time in the dance) turning to semi CP step fwd LOD L, —;
7. Fwd LOD R, —, fwd L, close R;
8. Slow L, —, R, —; to end in semi CP facing LOD

9-12 WALK, —, 2, —; (HALF BOX) SIDE, CLOSE, FWD, —; TURN, — SIDE, CLOSE; PIVOT, —, 2, —;

On first beat sweep W into CP (M facing LOD) and repeat meas 1-4

13-16 (PIVOT CONTINUES, 3, —, STEP BACK, —; SIDE, CLOSE TURN (TO SEMI CP), —; FWD, —, FWD, CLOSE; WALK, —, 2, —;

Repeat meas. 5-8.

17-20 FWD, TCH, BACK/2, 3; —, ROCK BACK, RECOVER, FWD, REACH, VINE, 2, 3, 4; WALK, —, 2, —;

17. (Small steps) step fwd L, tch R instep to L heel, step back R/L, R;
18. Rock back on L, recover R, step fwd LOD L, take longer reaching step R; (to end in CP M back to COH)
19. Starting L foot vine down LOD L, R (XIB M and W), L, R (XIF M & W);
20. Turning to semi CP slow walk down LOD L, —, R, —;

21-24 FWD, TCH, BACK/2, 3; ROCK BACK, RECOVER, FWD, REACH; (BOX) SIDE, CLOSE, FWD, —; SIDE, CLOSE, BACK, —;

21. Repeat meas 17
22. Repeat meas 18
23. Facing wall in CP do box step, side L, close R to L, fwd L, —;
24. (Complete Box) side R, close L to R, back R, —;

25-28 (BLENDING TO SEMI CP) (FWD TWO STEP) STEP, CLOSE, STEP, —; STEP, CLOSE, STEP, —; SIDE, CLOSE, SIDE, CLOSE; (SCISSORS) SIDE, CLOSE, CROSS, —;

25. In semi-CP (traveling LOD do fwd 2 step) L, close R, L, —;
26. Fwd 2 step R, close L, R, —;
27. Blending to CP (M facing wall) step side L, close R, side L, close R;
28. Step side L, close R, cross L (XIF M and W) to L-open pos facing RLOD

29-32 VINE, 2, 3, —; VINE, 2, 3, —; ROCK FWD, RECOVER, BACK, RECOVER; (SCISSORS) SIDE, CLOSE, CROSS, —;

29. From L-open pos blending back to face ptr (keep M's L and W's R hand joined and just touching other hands) do a 3 count vine traveling RLOD stepping R, L (XIB M and W), R, —;
30. Swing joined M's L and W's R hand through and turning BK to BK continue to travel RLOD and do another 3 count vine stepping L, R (both XIB) L, —;
31. Returning to L-open pos M's L and W's R hand still joined (and facing RLOD) rock fwd R, recover L, rock back R, recover L;
32. Turning to face ptr step side R, close L to R, cross R (both XIF) to semi CP. On first beat of A part sweep W in front to repeat dance.

SEQUENCE A, B, A, B, Ending

ENDING At end of second time through B part leave W in semi-CP and do:

(TWO STEP) STEP, CLOSE, STEP, —; (TWO STEP) STEP, CLOSE, STEP, —; (SLOW) TWIRL, —; 2, —; 3, —, ACK, —;

In semi CP traveling LOD do two fwd 2 steps stepping L, R, L, —; R, L, R, —; slow RF twirl (under joined M's L, W's R hand) L, —, R, —; L, —, bow, —;


EmArcy
RECORDS
EP-1-6126
TENOR ALL STARS
battle of the Saxes
Corky Corcoran
Coleman Hawkins
Babe Russin
Don Byas
EmArcy
COLLECTOR'S
SERIES
BATTLE OF THE SAXES
THREE LITTLE WORDS
LULLABY OF THE LEAVES
EASY TO LOVE
EmArcy . . . A PRODUCT OF MERCURY RECORD CORPORATION, CHICAGO, ILLINOIS

EMARCY EP-1-6126 BATTLE OF THE SAXES
STORE #115
32-36 W. MAIN ST.
MERIDEN, CONN.

BATTLE OF THE SAXES

BATTLE OF THE SAXES. **Coleman Hawkins & His Sax Ensemble with Don Byas**
LULLABY OF THE LEAVES . . . . . **Corky Corcoran & His Orch.**
THREE LITTLE WORDS **Coleman Hawkins & His Sax Ensemble with Don Byas**
EASY TO LOVE . . . . . **Babe Russin & His Orch.**

For those who have already enjoyed the variety of glittering performances to be heard on EmArcy MG26026 (Holiday In Sax) this new collection of jazz gems will come as an eagerly-awaited encore. The men in "Battle Of The Saxes" are mostly tenor saxophonists.

who of course was the virtual
xophone, and who has won more
and *Esquire* awards than he can
e mantelpiece, leads the orchestra
four tunes: *Battle Of The Saxes*,
. (The same group, by the way,
Side Of The Street on MG26026.)
Don Byas, also on tenor sax; Tab
larry Carney on baritone, plus
e piano, Al Lucas on bass, and
musician, the late and beloved
ums. Tab Smith wrote skeleton
arrangements for this session, but the dominant note is that of free-swinging, highly individual solo work. This group was assembled May 24, 1944.

ABOUT THIS RECORDING

All of the records produced in the EmArcy COLLECTOR'S SERIES are especially designed to bring you true realism. The recording technique and production standard used at the time of performance have been maintained for authenticity.

The next tracks are all previously unreleased performances (*Lullaby Of The Leaves* and *Easy To Love*). *Lullaby Of The Leaves* is played by the same personnel heard on *Minor Blues* in the "Alto Altitude" LP and on *You Know It* in the "Holiday In Sax" collection. Corky Corcoran, the leader, has played tenor sax off and on with the Harry James orchestra for almost 15 years. With him here are Willie Smith on alto, Emmett Berry on trumpet, Dodo Marmarosa on piano, Allan Reuss on guitar, Ed Mihelich on bass and Nick Fatool on drums. The session took place in Hollywood May 15, 1945. After Reuss' mood-setting introduction, Corky comes in for one of his best solos ever simple, tasteful and unpretentious, with a warm, mellow tone. Dodo and Emmett also have solos before Corky returns to take it out in a clearly Hawkins-influenced manner.

Babe Russin, like Coleman Hawkins, has been on the scene a long while, but has never failed to progress with the times, and is now rated as one of the leading tenor sax men on the west coast. Featured frequently with the Dorseys, Benny Goodman and Red Nichols, he was seen in the jam session sequence of the *Glenn Miller Story* movie. He recorded *Easy To Love* in Hollywood March 8, 1946, with the excellent rhythmic support of Tommy Todd at the keyboard, Al Hendrickson, guitar (Al has a solo here, too), Jud De Naut on bass and Jackie Mills on drums.

So there you have it—tenor men and a couple of dozen other great stars of the '40s, in a set of solos that will help to remind you what fruitful, frenetic days those were in the world of jazz recording.

Available on 33⅓ RPM • MG 36023

This EMARCY EXTENDED PLAYING 45 r.p.m. recording was made possible through the use of the FINE-FAIRCHILD MARGIN CONTROL process—a technique whereby it has become possible for Emarcy to produce for the record-buying public a disc of truly superior quality, especially with respect to brilliance, clarity, dynamic range and reliable stylus tracking. This record can be played on any 45 r.p.m. turntable.

EmArcy . . . A PRODUCT OF **MERCURY RECORD CORPORATION**, CHICAGO, ILLINOIS

Printed in U.S.A.

ED 2307

Sylvia SYMS SINGS

DECCA RECORDS
EXTENDED PLAY '45'
H I-F I

PART 3



ORCHESTRA CONDUCTED BY **RALPH BURNS**

I DON'T WANT TO CRY ANYMORE
HONEY IN THE HONEYCOMB
I'M SO HAPPY I COULD CRY
DOWN WITH LOVE

ED 2307
EXTENDED PLAY 45

Sylvia SYMS SINGS

Part 3



With Orchestra directed by Ralph Burns

IT IS THE LITERAL TRUTH that Sylvia Syms sang before she spoke; her mother assured her that she sang before she was even house-broken. A native New Yorker, she made her first solo appearance at the age of eight when she sang four bars in a school performance. "At that time," says the well-rounded Sylvia, "I was an elf or a little sprite. There have been some changes since then." Her singing was always a problem to her music teachers. "My voice," continues Sylvia, "was too deep for the girls' side, too gone for the boys'. No one could be sure of me—so I usually wound up singing solo. At Washington Irving High I actively joined the glee club; but my voice was still too low to make the girls' department. Consequently, more solos."

It was inevitable that Sylvia should meet other musicians and entertainers. They liked her; they liked her voice and her personality; they were glad to have her around. "One night while on the town with a gang, we stopped at a place called Kelly's Stables. Someone asked me if I would sing. I would—and did—and got my first job... Since that time, I guess I have sung just about everything: 'Hatikvoh' in a synagogue, 'Panis Angelicus' in a school chapel, be-bop in joints like The Royal Roost, and Gay Nineties songs in 'Diamond Lil', a show in which I appeared with Mae West one year on Broadway and six months on tour.

Sylvia has done a lot of other singing with a lot of other people. She was in "Dream Girl" with Judy Holliday and in "Rain" with Laurence Tibbet and Jean Parker. In the City Center production of "South Pacific" she was given the important role of Bloody Mary. She has also done a great deal of character acting, acting being her second love. Her varied talents even include writing—she authored children's stories during a period of illness when she temporarily retired.

In these recordings Sylvia Syms displays the wide range of her repertoire as well as the scope of her vocal chords. The "Black Orchid," as she is often called, sings in a beautifully direct manner, scorning to use the conventional tricks, letting her voice take the air with effortless charm. A jazz singer, she is also a performer who can sing ballads and show tunes with the same skill that she puts into her lusty jump songs. "She has captured," concluded *BILLBOARD*, "the sincerity, poignancy, and artistry of the thrush."

Selections Include:

I DON'T WANT TO CRY ANYMORE
Victor Schertzinger

HONEY IN THE HONEYCOMB
Vernon Duke-John Latouche

I'M SO HAPPY I COULD CRY
Milton Berle-Nat Jaffe-Buddy Feyne

DOWN WITH LOVE
Harold Arlen-E. Y. Harburg

These recordings are also available on Decca Long Play Record DL 8188 (33⅓ rpm).

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SYMPHONY NO. 40 IN G MINOR, K.550—Mozart

SYMPHONY NO. 5 IN E MINOR—Tchaikovsky

PIANO FAVORITES

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GRAND CANYON SUITE—Grofé

OVERTURES

SYMPHONY NO. 6 (PATHETIQUE)—Tchaikovsky

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PART 2 EAP 2-408





THE ART TATUM TRIO





ART TATUM

EVERETT BARKSDALE

SLAM STEWART

All of his fans remember the recordings Art Tatum made some years ago with a trio that included the inimitable singing bass of Slam Stewart; today the hard-to-find old disks are collectors' items.

But now the master has brought back Slam Stewart, along with guitarist Everett Barksdale, and the trio's wonderfully refreshing jazz sound is available once more for all to hear – this time with the added sparkle of modern recording techniques.

Here's the trio in a delightful album of favorite tunes – warm and witty settings for Art Tatum's always matchless keyboard skill.

Other Capitol albums for your collection:

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ART TATUM ENCORES NO. 269

Factories: Scranton, Pa.—Los Angeles, Calif., Made in U.S.A.

TOP
P. O. BOX 216
BATH, OHIO 44210

25290

"OLD MAN RIVER"
Dance By: Bruce Welsh
New Orleans, La.

BREAK:
Four ladies chain that ring
Turn with that girl and then
Join all your hands and
You circle left around that land
Four ladies roll away
Circle left around that way
Four ladies roll away
Go weavin' round that ring
Ol' Man River
He just keeps rollin'
Do-sa-doin'
It's home you're goin'
Ol' Man River
Just keeps rollin' along

FIGURE:
Head two will square thru
Four hands around you do
When you meet that corner girl
Do-sa-do that corner Sue
Swing thru and then
Girls fold behind that man
Peel off and then
Wheel and deal to face that two
Slide thru and square thru
Three quarters round and swing
Swing corner girl around
Promenade 'em round the ring
Ol' Man River
Just keeps rollin' along

SEQUENCE:
Break, Fig. twice for heads, Break, Fig. twice for sides, Break

WW 131 - "MERRY GO ROUND OF LOVE"
a WAGON WHEEL RECORD
by DON FRANKLIN and the WAGON-MASTERS

Opener - Middle Break - Ending

Circle left on the merry go round,
The merry go round of love,
Round and round on the merry go round,
Finding true love sure is tough,
Walk around that corner girl, and se saw your own,
Men star by the right, and turn it one time around,
Allemande left your corner, do-sa-do your own,
Left Allemande promenade your own,
Some people falling off, Some getting lost,
Some getting ready to jump,
Here we go round the merry go round,
The merry go round of love.

Figure (Twice for heads, twice for sides)

One and three you flutter wheel, around the ring you go,
Sweep one quarter pass thru, right and left thru you know,
Do-sa-do and one time around, swing thru two by two,
And boys run to the right, Half tag, trade, roll and swing,
Your corner lady around,
Allemande left your corner, Promenade the one you found,
Some people falling off, Some getting lost,
Some getting ready to jump,
Here we go round the merry go round,
The merry go round of love.

WW 607 - "DARLIN RAISE THE SHADE"
a WAGON WHEEL RECORD
by KEN BOWER and the WAGON-MASTERS

INTRO-BREAK-ENDING

Circle left; Darlin raise the shade and let that sunshine in,
I want to see all of your beauty,
Walk around that corner girl, see-saw your baby-
Men star right around and maybe,
Left allemande you know,
Come home and do-sa-do, left allemande and promenade
Get up and raise the shade, hold me a little closer baby,
We've been in darkness much too long.

FIGURE (Twice for heads, twice for sides)

Couples one and three (two and four) go right and left thru,
And couples two and four (one and three) pass thru, partner trade,
One quarter more, box the gnat, roll on by and corner swing,
Left allemande and weave the ring now, do-sa-do and promenade,
Get up and raise the shade, hold me a little closer baby,
We've been in darkness much too long.

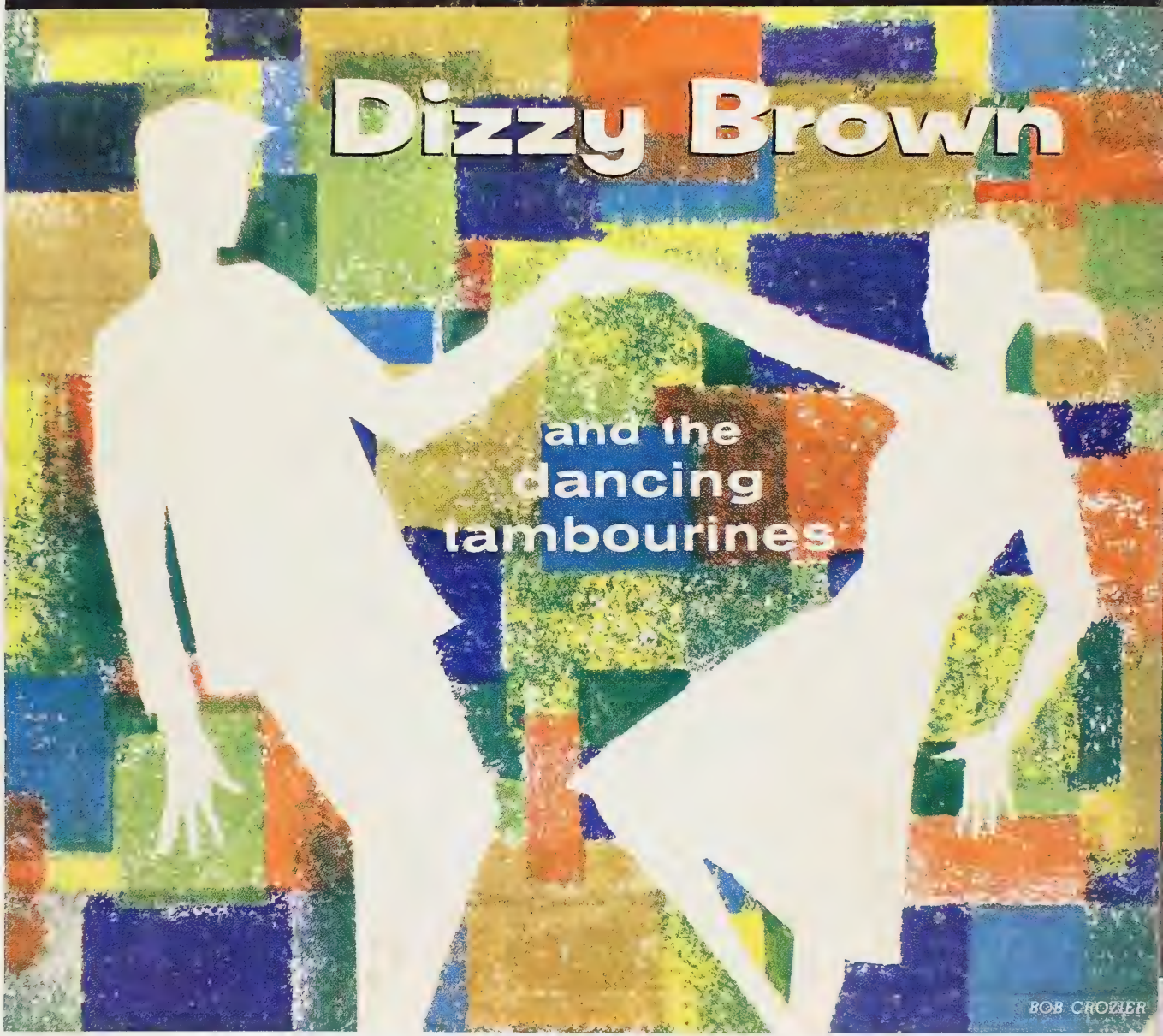
Tune suggested by Ross and Dotty White

AM I BLUE CECELIA GEORGIA ON MY MIND JADA

ABC-PARAMOUNT

EP-10

45 R.P.M. EXTENDED PLAY



ED 2553

DECCA

EXTENDED PLAY '45'

HIGH FIDELITY

SONGS FOR SALE

ROBERTA SHERWOOD

with Orchestra Directed by Jack Pleis

Avalon

Who Did You Fool After All

Cheatin' On Me

Just In Time



PRINTED IN U.S.A.

SONGS FOR SALE

ROBERTA SHERWOOD

With Orchestra Directed by Jack Pleis

It took Roberta Sherwood some fifteen years to become a star—but when the time came she did it with unprecedented universal acclaim. Overnight this charming 43 year old mother of three became the most talked-about figure in show business. Columnists and critics all over the country sang the praises of the "new" vocal sensation. The famous Copacabana in New York bestowed upon her the coveted "Copa Bonnet", *Life Magazine* ran a six-column illustrated story on her, Edward R. Murrow invited her to appear on his "Person To Person" television show, and she has earned the highest admiration and praise of entertainers as well as countless audiences from coast to coast.

Once, and not too long ago, a $150 per week singer in Florida, Roberta Sherwood is now breaking all-time records in the finest night clubs throughout the country, making numerous television appearances, and generally "bringing down the house" wherever she performs. Decca first presented her in an exciting album entitled "Introducing Robert Sherwood" (ED 2407). Another album, including highlights from her smash night club appearances, is appropriately labelled "Show Stoppers" (ED 2473). These preceding albums have been received with such overwhelming enthusiasm that the present one was inevitable.

Here is Roberta Sherwood, her magnificent versatility and captivating charm, in an album which becomes a perfect showcase for a voice and style that is instantly recognizable. Here is a collection of fine old standards, given the extraordinarily delightful treatment and interpretation that is unmistakably Roberta Sherwood. Jack Pleis and the orchestra supply the unusually fine background, and the songs take on new brilliance and irresistable vitality.

If you've enjoyed this recording . . . you're sure to like these other great Extended Play albums:

SHOW STOPPERS • ROBERTA SHERWOOD • A Woman Ages Quicker Than A Man • You're Nobody 'Til Somebody Loves You • After You've Gone • Marianina **ED 2473**

ROBERTA SHERWOOD • I Got Lost In His Arms • I Hadn't Anyone Till You • In A Strange Pair Of Arms • Cry Me A River **ED 2407**

WHAT IS THIS THING CALLED LOVE? • PAT KIRBY • What Is This Thing Called Love • The Gentleman Obviously Doesn't Believe • Lover Man • In Love In Vain **ED 2476**

JERRY LEWIS JUST SINGS • Come Rain Or Come Shine • Shine On Your Shoes • How Long Has This Been Going On • Get Happy **ED 2455**

SELECTIONS INCLUDE:

AVALON Vincent Rose-Al Jolson-B. G. DeSylva

WHO DID YOU FOOL AFTER ALL Gus Van-Johnny Black-Joe Schenck

CHEATIN' ON ME Lew Pollack-Jack Yellen

JUST IN TIME Jule Styne-Betty Comden-Adolph Green
From Musical Production "Bells Are Ringing"

These Selections Are Also Available On Decca Long Play Record DL 8584 (33⅓ RPM.)

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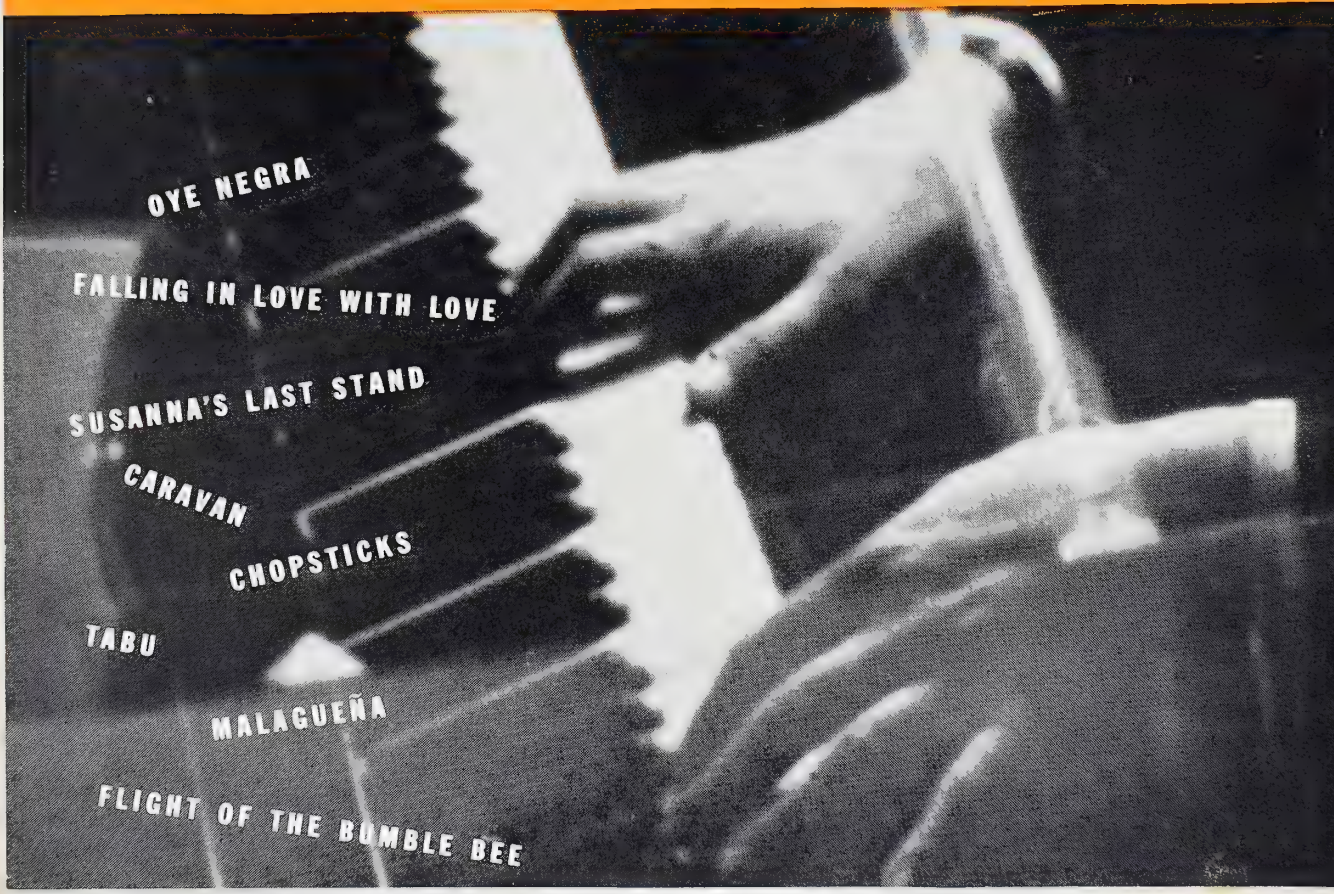
"COLUMBIA", AND TRADE MARKS REG. U. S. PAT. OFF. MARCAS REGISTRADAS. PRINTED IN U. S. A.

B-416

HI-FI REWORKS

COLUMBIA EXTENDED PLAY

ART FERRANTE and LOU TEICHER duo-pianists



HI-FIRE WORKS

Oye Negra	Chopsticks
Falling in Love with Love	Tabu
Susanna's Last Stand	Malaguena
Caravan	Flight of the Bumble Bee

Art FERRANTE and Lou TEICHER Duo-Pianists

In listening to this collection, it is essential to keep one thing uppermost in one's thoughts: no matter what one hears, remember that the sounds issue from two pianos played by Art Ferrante and Lou Teicher, and from those two pianos alone. It may be necessary to mutter this simple fact aloud from time to time, but once the first step is mastered, the rest of the construction falls easily into place.

With these cautionary words out of the way, it is safe to go ahead and revel in the keyboard mayhem that Ferrante and Teicher create. The wild and wonderful sounds they create arise from the two pianos and the free use of magnetic tape, wherein passages may be re-recorded and tempered with to the satisfaction of the pianists. It is clear from the outset that neither Mr. Ferrante nor Mr. Teicher will accept any back talk from their pianos, and if the instruments are incapable of delivering the effects required, the performers will cheerfully beat on the lid, pluck the strings like a harp or thwack the music rack until they get what they want. Recorded with Columbia's Hi-Fi Plus techniques, the sounds are so real that the listener can almost feel the vibration of the strings, and the arrangements are so amusing and startling that they might almost be called a new "new sound."

Although it might be felt that Ferrante and Teicher harbor some dark grudge against the piano for not being able to sound like a full orchestra, they are in fact devoted to the instrument and both are virtuosi at the keyboard. Although this collection is devoted to their knockabout approach, they are well-known as serious concert artists. They met when both were students at New York's Juilliard School of Music, when they were six years old. Both were prodigies, and were two of the youngest students ever accepted by that august institution. Almost from the beginning, they began playing together and eventually combined their efforts to work together under ensemble teachers.

After graduation, they made a brief concert tour together, and then returned to Juilliard as members of the faculty, where they combined teaching with a modified concert schedule. In 1947, they began a series of cross-country tours presenting programs that ranged from pre-Bach composers up to and including present-day popular masters. So successful were these programs that the following year they were booked for 139 concerts, and since that time they have become one of the most popular piano duos in the country.

Ferrante and Teicher have clearly set up one of the most amusing and, from an instrumental point of view, challenging programs that can be imagined for the piano. Truly hi-fi, and almost literally 3-D, it offers delight and wonderment for anyone interested in free-wheeling explorations in popular music, or, indeed, anyone who is simply out for a good time with the phonograph.

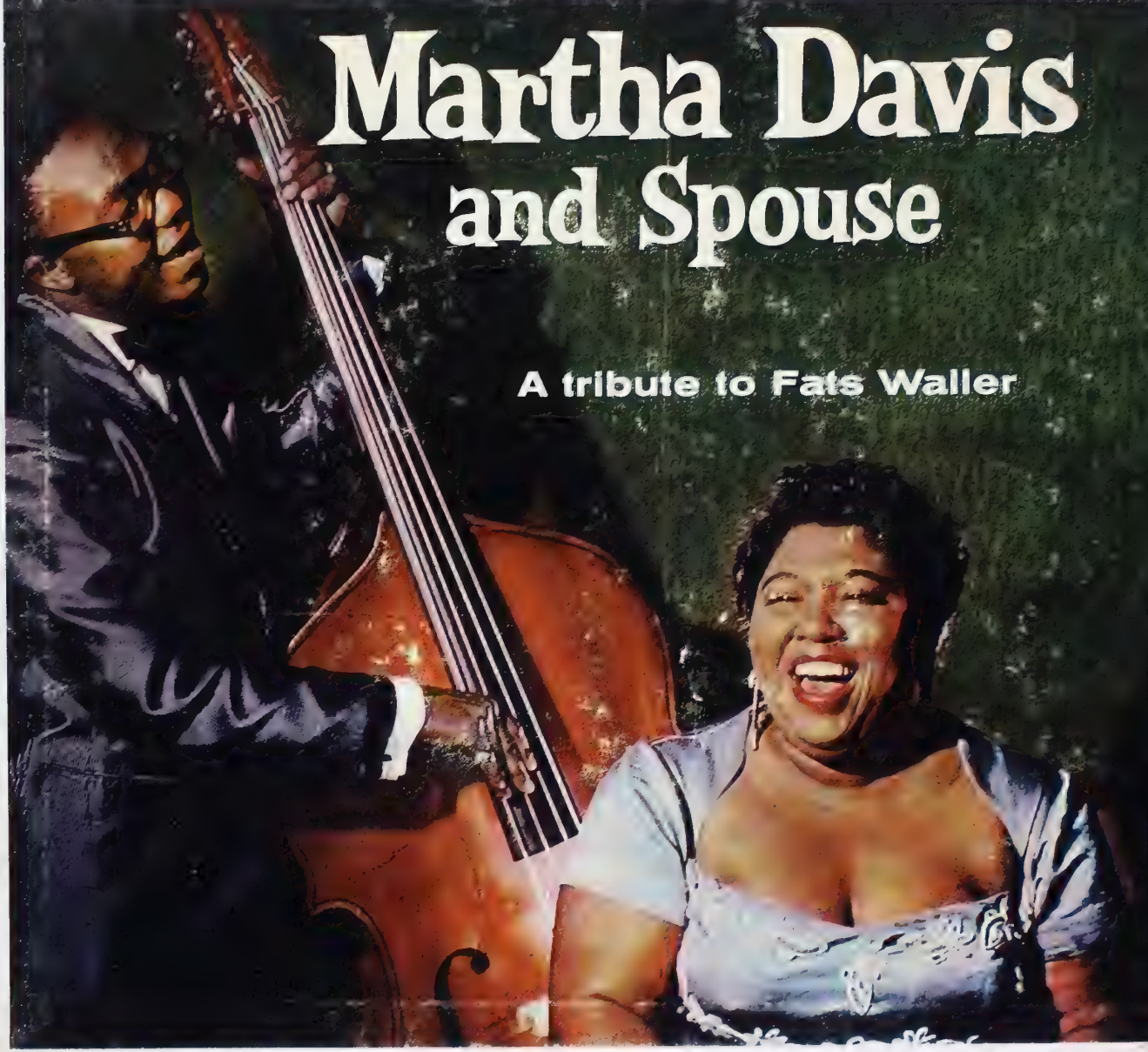
VOLUME 1

- AIN'T MISBEHAVIN'
- HONEYSUCKLE ROSE
- THE SPIDER AND THE FLY
- JITTERBUG WALTZ

ABC-PARAMOUNT
FULL COLOR FIDELITY
A-213
45 RPM EXTENDED PLAY

Martha Davis and Spouse

A tribute to Fats Waller



ABC-PARAMOUNT
FULL COLOR FIDELITY
A-213
45 RPM EXTENDED PLAY

VOLUME I

Martha Davis and Spouse





A TRIBUTE TO FATS WALLER

SIDE ONE

1. **AIN'T MISBEHAVIN'** *(Fats Waller-H. Brooks-A. Razaf)* (Mills Music & Joy Music—ASCAP) Time 2:34
2. **THE SPIDER AND THE FLY** *(Fats Waller-A. Razaf-J. C. Johnson)* (Joy Music—ASCAP) Time 2:31

SIDE TWO

1. **HONEYSUCKLE ROSE** *(Fats Waller-A. Razaf)* (Joy, Inc.—ASCAP) Time 3:06
2. **JITTERBUG WALTZ** *(Fats Waller)* (Robbins Music—ASCAP) Time 2:30

WHEN asked why she wanted to record a tribute to Fats Waller, an expression of near-reverence passed over Martha Davis' face as she replied, "Because this man has been my greatest inspiration"—and Martha conveyed the impression that she had pronounced "man" with a capital M. Martha and Fats were friends. She spent many hours "sitting at his elbow in little jam sessions," fascinated by his style and technique, partaking of the musical magic he wove so effortlessly and so effectively. That Martha gained much from her hours at his side is evidenced by the fact that many today regard her as the distaff successor to Fats' unique talent. His piano style is captured in her technique. His manner of delivering comic asides has become an integral part of Martha's presentation. His natural ease and abandon typify Martha's performances. Fats' words of advice to Martha, which she recalls with a smile, "Always keep both hands working—don't be a one-handed piano player," have become part of Martha's credo.

But, added to the distinctive qualities that comprise the Fats Waller tradition, Martha Davis brings a personal magnetism all her own. Her mischievous eyes, her sparkling smile, and her unusually expressive face create an intimate audience contact seldom found in show business.

Martha owes much to Spouse Calvin Ponder, her husband-partner. Cal, an extremely personable gentleman, loves his work and doesn't hesitate to show it with a big smile. With perfect timing, his vocals complement and augment Martha's songs, and his bass work provides the exact formula of rhythm and melody necessary for the creation of an exciting duo. It's an accepted fact that Calvin Ponder's contribution to the act constitutes that elusive quality which results in the rarest of species in the show world—"something different."

Both from the Midwest, Cal and Martha met professionally in Chicago several years before their marriage. At first, as Martha puts it, "There were no eyes at all." But eventually they merged their lives and their talents. They now live with their two children in Los Angeles.

Martha Davis and Spouse have gathered a huge following of devoted fans as a result of their many outstanding engagements, including eight seasons at New York's famed Blue Angel, dates in Las Vegas, and TV appearances with Perry Como, Steve Allen and Pat Boone, as well as being a regular act for three years on the Garry Moore Show.

This happy couple embraces a philosophy that assures them a long-term contract with their audiences: "You've got to have something to follow up that one big success"—and Martha and Calvin have exactly that; their talent is always surprising, always delightful, as in this album of songs closely associated with Fats Waller's brief but brilliant career. Both ABC Paramount albums by Martha Davis and Spouse (ABC-160 and ABC-213) have been enthusiastically received by fans, both old and new. Martha and Calvin are sure to win your affection, too.

As you place this record on your turntable and the music pours forth, your phonograph magically fades into a small night club stage; your wallpaper dissolves into thick, quilted satin wall-covering; the curtains at your window are transformed into heavy, red plush draperies, framing the star attraction, Martha Davis and Spouse, presenting their sparkling tribute to the immortal Fats Waller.

RICK WARD



...ers of wide-range frequency play-back systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's own ear and to the tonal nature of each particular recording. The concept of ABC Paramount's exclusive *Full Color Fidelity* revolves around the reproduction of true musical sounds rather than "sounds for sound's sake."

Produced by Creed Taylor

PRINTED IN U.S.A.
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COVER PHOTOGRAPHY BY ALAN FONTAINE
COVER DESIGN BY BOB CROZIER


EP-248
HI-FI
recording
45 RPM EXTENDED PLAY
The
GENE
KRUPA
SEXTET
Album #4
SUPERVISED BY NORMAN GRANZ
CLEF RECORDS

EP-248

THE GENE KRUPA SEXTET ALBUM # 4

Facts About This Extended Play Album . . . .

DON'T BE THAT WAY
BLOOZY WOOZY
WINDY
MEDDLE MY MINOR

The Personnel:

GENE KRUPA, Drums
BILL HARRIS, Trombone
CHARLIE SHAVERS, Trumpet
EDDIE DAVIS, Tenor Saxophone
RAY BROWN, Bass
TEDDY WILSON, Piano

Also Available on CLEF RECORDS . . . .

EXTENDED PLAY

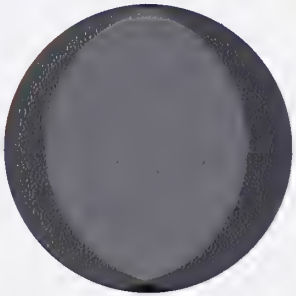
EP-190 AN EVENING WITH BILLIE HOLIDAY
EP-191 OSCAR PETERSON SINGS #1
EP-192 OSCAR PETERSON SINGS #2
EP-195 COUNT BASIE BIG BAND #1
EP-196 COUNT BASIE BIG BAND #2
EP-199 THE ROY ELDRIDGE QUINTET #1
EP-200 THE ROY ELDRIDGE QUINTET #2
EP-203 THE LIONEL HAMPTON QUARTET #1
EP-204 THE LIONEL HAMPTON QUARTET #2
EP-205 SOFT MOODS WITH TEDDY WILSON #1
EP-206 SOFT MOODS WITH TEDDY WILSON #2
EP-207 JAZZ MOODS BY ILLINOIS JACQUET
EP-208 CHARLIE PARKER #1
EP-209 CHARLIE PARKER #2
EP-210 JUMPING MOODS BY FLIP PHILLIPS
EP-211 OSCAR PETERSON PLAYS JEROME KERN #1
EP-212 OSCAR PETERSON PLAYS JEROME KERN #2
EP-213 OSCAR PETERSON PLAYS JEROME KERN #3
EP-214 OSCAR PETERSON PLAYS RICHARD RODGERS #1
EP-215 OSCAR PETERSON PLAYS RICHARD RODGERS #2
EP-216 OSCAR PETERSON PLAYS RICHARD RODGERS #3
EP-217 OSCAR PETERSON PLAYS VINCENT YOUMANS #1
EP-218 OSCAR PETERSON PLAYS VINCENT YOUMANS #2
EP-219 OSCAR PETERSON PLAYS VINCENT YOUMANS #3
EP-220 COUNT BASIE DANCE SESSION #1
EP-221 COUNT BASIE DANCE SESSION #2
EP-222 THE ROCKING MR. KRUPA #1
EP-223 THE ROCKING MR. KRUPA #2
EP-224 BILLIE HOLIDAY #1
EP-225 BILLIE HOLIDAY #2
EP-227 THE STROLLING MR. ELDRIDGE #1
EP-230 THE COLORFUL MUSIC OF ROGER KING MOZIAN
EP-231 OSCAR PETERSON PLAYS PRETTY #3
EP-232 OSCAR PETERSON PLAYS PRETTY #4
EP-233 JUMPIN' WITH JACQUET #1
EP-234 JUMPIN' WITH JACQUET #2
EP-235 CHARLIE PARKER BIG BAND
EP-236 CHARLIE BARNET DANCE SESSION #1
EP-237 CHARLIE BARNET DANCE SESSION #2
EP-240 THE STROLLING MR. ELDRIDGE #2
EP-241 ARTIE SHAW AND HIS GRAMERCY FIVE #1
EP-242 ARTIE SHAW AND HIS GRAMERCY FIVE #2
EP-243 CHARLIE BARNET DANCE SESSION #3
EP-244 CHARLIE BARNET DANCE SESSION #4
EP-245 JAZZ BY JACQUET #1
EP-246 JAZZ BY JACQUET #2
EP-247 THE GENE KRUPA SEXTET #3
EP-249 BOOGIE WOOGIE PIANO AND DRUMS, MEADE LUX LEWIS AND LOUIS BELLSON #1
EP-250 BOOGIE WOOGIE PIANO AND DRUMS, MEADE LUX LEWIS AND LOUIS BELLSON #2
EP-251 BASIE JAZZ #1
EP-252 BASIE JAZZ #2
EP-255 CHARLIE PARKER #3
EP-256 RETA MOSS SINGS
EP-260 THE FLIP PHILLIPS QUINTET #1
EP-261 THE FLIP PHILLIPS QUINTET #2
EP-262 THE FLIP PHILLIPS QUINTET #3


RECORDS
Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979
DJ CO
MONC
MHP-4479-A
© Jock Rock
Music (BMI)
Time: 3:05
Intro.: :17
End: fade
LEGEND IN HIS OWN MIND
(M. Hubbard - J. Fessenden)
MARV HUBBARD

JOCK-ROCK

RECORDS

Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979



DJ CO
STEREC
MHP-4479-

© Jock Rock
Music (BMI)
Time: 3:05

LEGEND IN HIS OWN MIND

(M. Hubbard - J. Fessenden)

MARV HUBBARD

JOCK-ROCK

BILLY J. SMITH

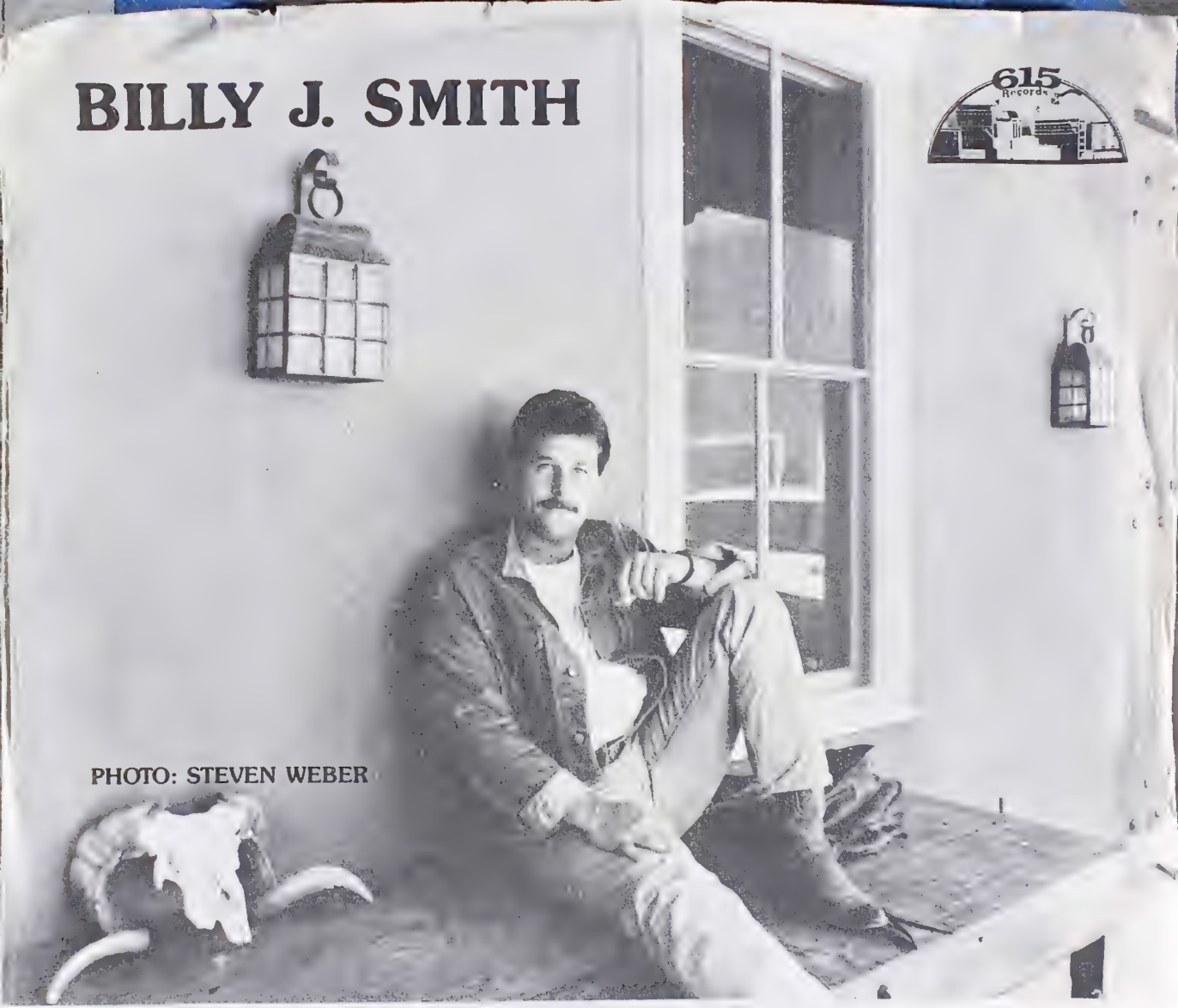


PHOTO: STEVEN WEBER

"THE PLACE WHERE WE LOVE"

BILLY J. SMITH

615 Records

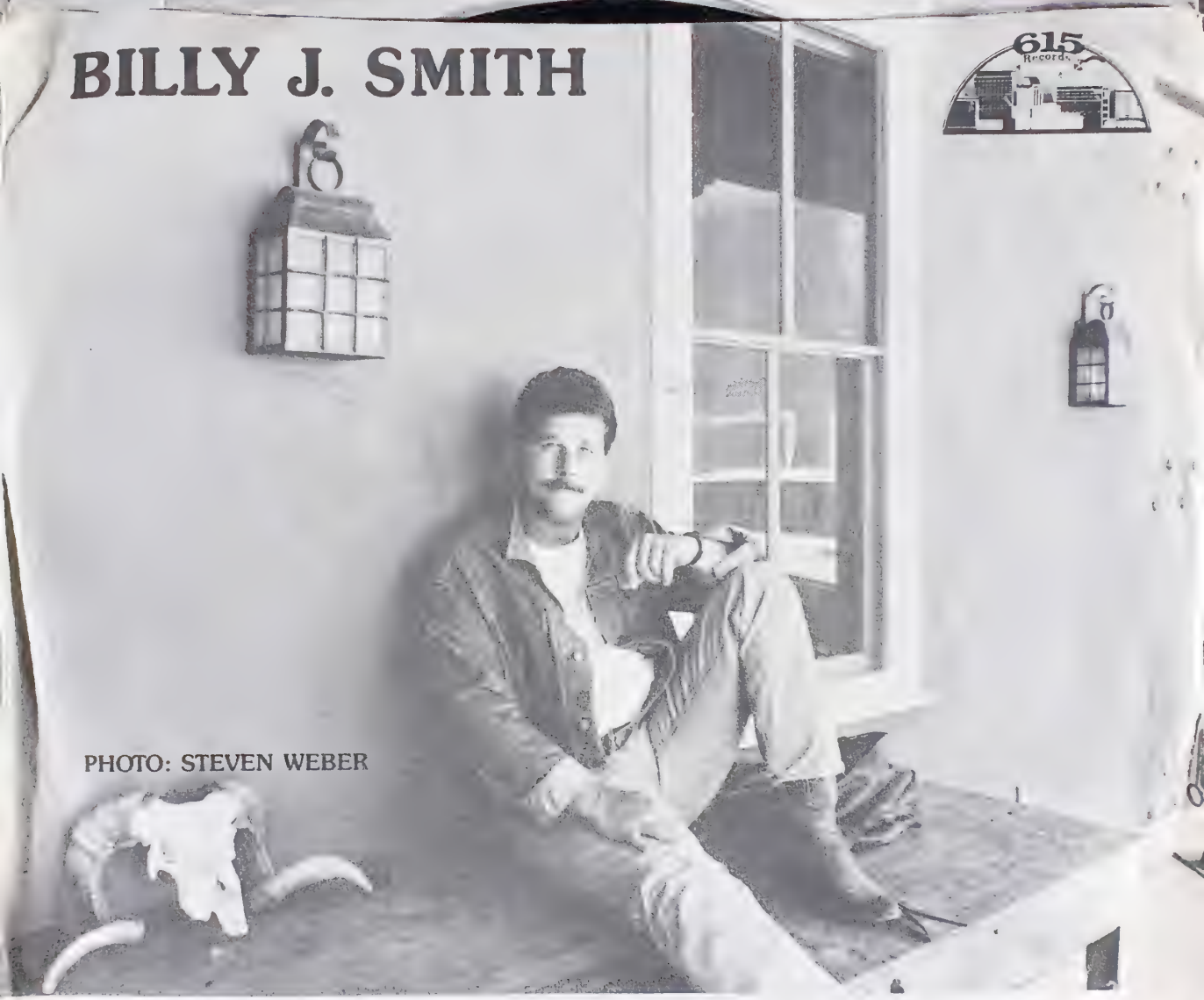


PHOTO: STEVEN WEBER

"THE PLACE WHERE WE LOVE"

RCA VICTOR

45EP EPF-6000

A "New Orthophonic" High Fidelity Recordin

THE POPULAR GERSHWIN





GERSHWIN

THE POPULAR

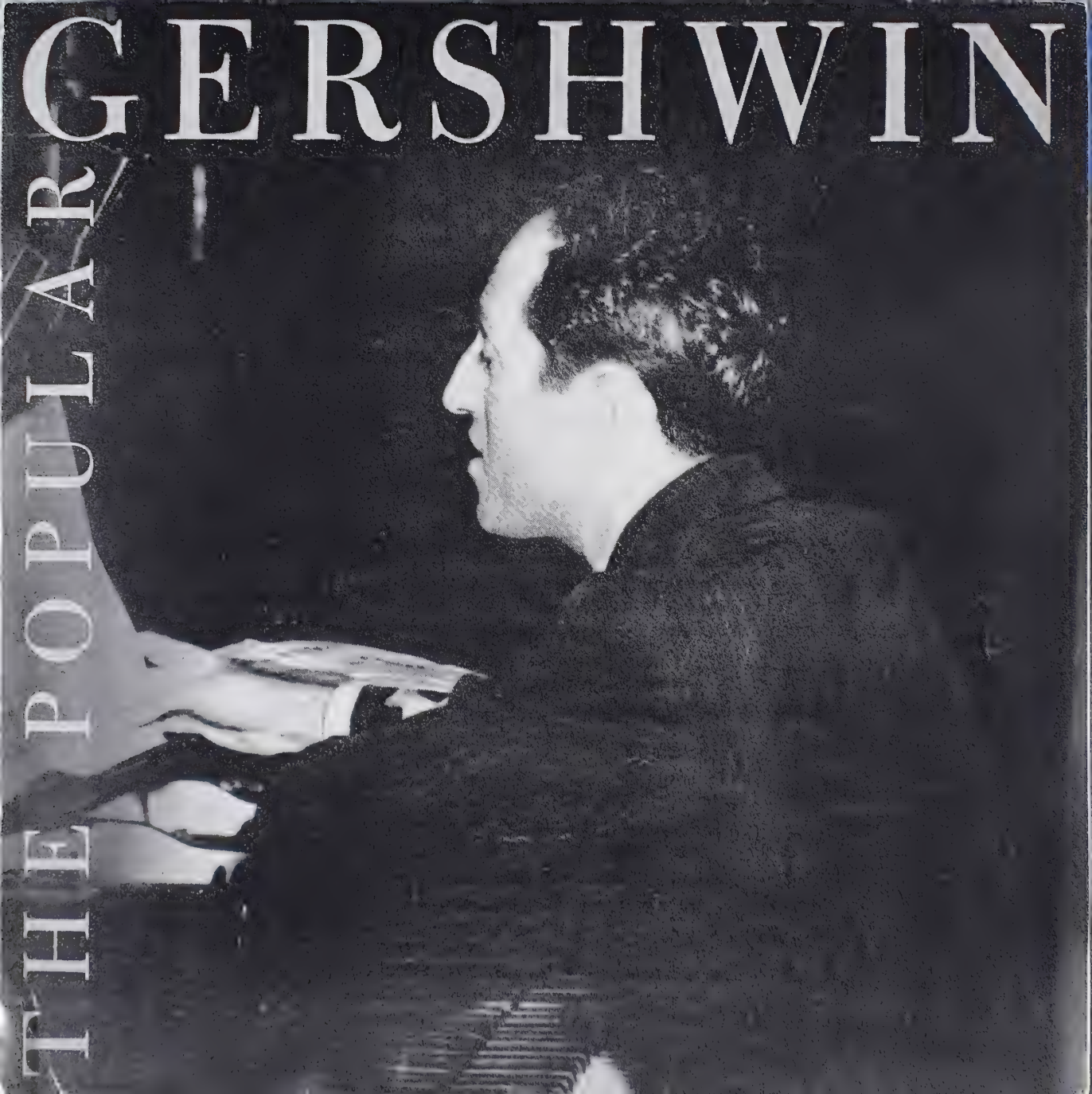


Photo: Culver Service

GERSHWIN

THE POPULAR

Contents

SIDE ONE

Band 1 SOMEBODY LOVES ME—*Eddie Fisher*

Band 2 OF THEE I SING—*Sauter-Finegan Orchestra*

SIDE TWO

Band 1 LOVE WALKED IN—*The Melachrino Strings*

Band 2 LOOKING FOR A BOY—*Eartha Kitt*

SIDE THREE

Band 1 SOMEONE TO WATCH OVER ME—*Jaye P. Morgan*

Band 2 NICE WORK IF YOU CAN GET IT—*Henri René and His Orchestra*

SIDE FOUR

Band 1 WINTERGREEN FOR PRESIDENT—*Hugo Winterhalter and His Orchestra*

Band 2 THEY CAN'T TAKE THAT AWAY FROM ME—*Henri René and His Orchestra*

SIDE FIVE

Band 1 FASCINATING RHYTHM—*Lou Monte*

Band 2 WHO CARES—*Frankie Carle*

SIDE SIX

Band 1 I'LL BUILD A STAIRWAY TO PARADISE—*June Valli*

Band 2 A FOGGY DAY—*Henri René and His Orchestra*

SIDE SEVEN

LOVE IS SWEEPING THE COUNTRY—*Hugo Winterhalter and His Orchestra* Band 1

I'VE GOT A CRUSH ON YOU—*Lou Monte* Band 2

SIDE EIGHT

DO IT AGAIN—*Jaye P. Morgan* Band 1

LET'S CALL THE WHOLE THING OFF—*Henri René and His Orchestra* Band 2

SIDE NINE

EMBRACEABLE YOU—*June Valli* Band 1

SONG OF THE FLAME—*Hugo Winterhalter and His Orchestra* Band 2

SIDE TEN

SWANEE—*Jaye P. Morgan* Band 1

HOW LONG HAS THIS BEEN GOING ON—*Dinah Shore* Band 2

SIDE ELEVEN

BIDIN' MY TIME—*June Valli* Band 1

THEY ALL LAUGHED—*Jaye P. Morgan* Band 2

SIDE TWELVE

MINE—*Lou Monte* Band 1

'S WONDERFUL—*Sauter-Finegan Orchestra* Band 2

THIS IS AN RCA VICTOR "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

It is distinguished by these characteristics: • *1. Complete frequency range.* • *2. Ideal dynamic range plus clarity and brilliance.* • *3. Constant fidelity from outside to inside of record.* • *4. Improved quiet surfaces.* For best reproduction, RCA Victor records should be played with the R.I.A.A. or "New Orthophonic" curve adjustment. The A.E.S. position may also be used with bass boosted and treble reduced.

EPF-6000

TMKS ® © Radio Corporation of America Marcas Registradas

Printed in U. S. A.


COLUMBIA
B-477-1
45 RPM
5-2059
(ZEP 34322)
CORNISH RHAPSODY
- Bath -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

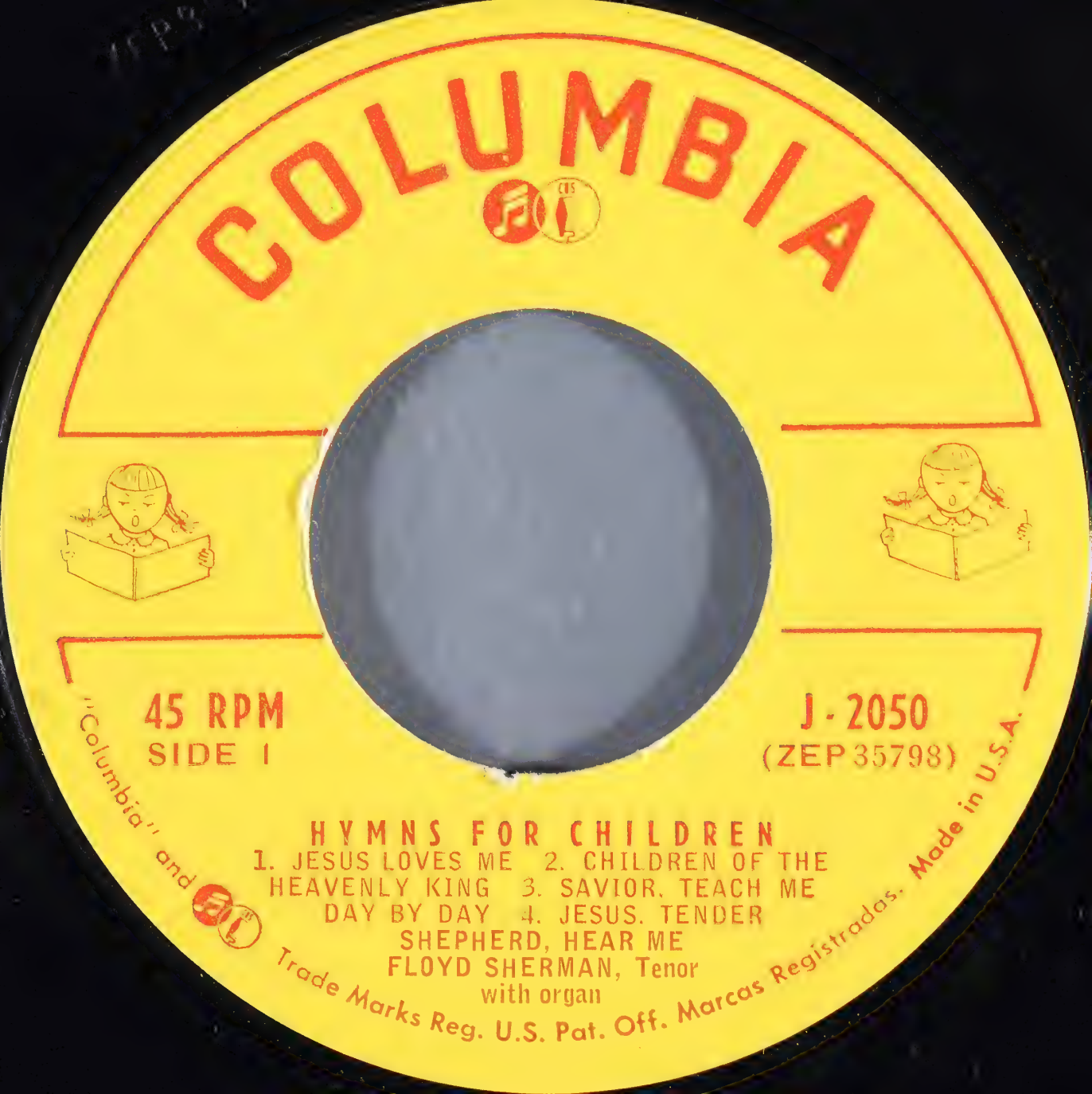

COLUMBIA
B-477-4
45 RPM
5-2059
(ZEP 34325)
EL CUMBANCHERO
- Hernandez -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-477-2
45 RPM
5-2060
(ZEP 34323)
RHAPSODY BY CANDLELIGHT
- Liberace -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

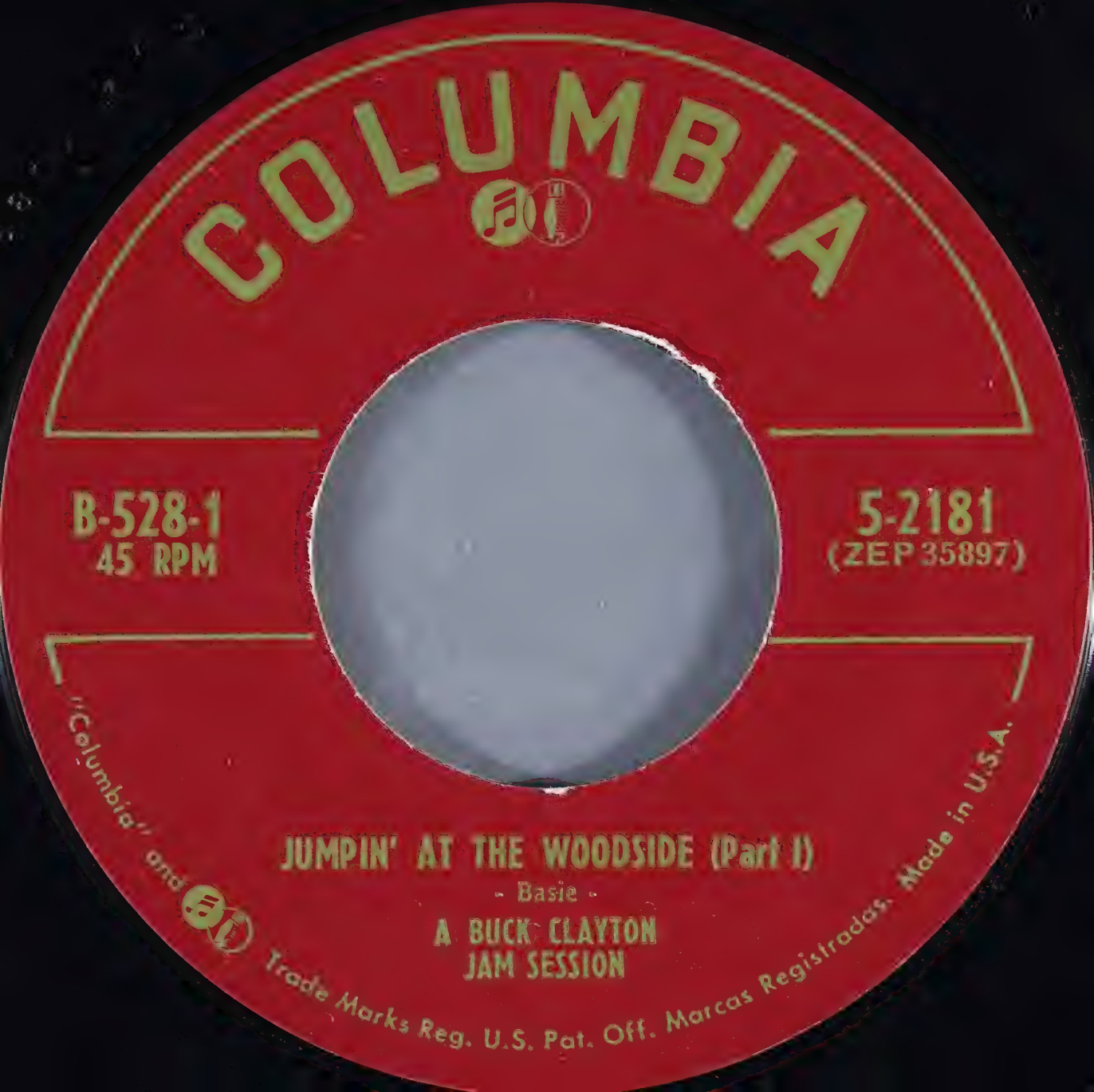

COLUMBIA
B-477-3
45 RPM
5-2060
(ZEP 34804)
ALEXANDER'S RAGTIME BAND
- Irving Berlin -
LIBERACE
with George Liberace &
his Orch.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
B-9042
(ZEP 38675)
DON'T CRY - Excerpt from Act I, Scene 4 -Lossen-
FRESNO BEAUTIES - Excerpt from Act II,
Scene 1 -Lossen-
LES ELGART &
his Orch.
"Columbia" Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
B-9042
(ZEP 38676)
1. BIG D - Excerpt from Act II. Scene 1 -Loesser-
2. WARM ALL OVER - Excerpt from Act II,
Scene 3 -Loesser-
LES ELGART &
his Orch.
"Columbia" and
Trade-Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
SIDE 1
J-2050
(ZEP 35798)
HYMNS FOR CHILDREN
1. JESUS LOVES ME 2. CHILDREN OF THE HEAVENLY KING 3. SAVIOR, TEACH ME DAY BY DAY 4. JESUS, TENDER SHEPHERD, HEAR ME
FLOYD SHERMAN, Tenor
with organ
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
SIDE 2
J-2050
(ZEP 35799)
HYMNS FOR CHILDREN
1. STAND UP FOR JESUS 2. AWAY IN THE MANGER 3. JESUS CALLS US 4. NOW THE DAY IS OVER
FLOYD SHERMAN. Tenor
with organ
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-1
45 RPM
5-2181
(ZEP 35897)
JUMPIN' AT THE WOODSIDE (Part 1)
- Basie -
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-4
45 RPM
5-2181
(ZEP 35901)
BROADWAY (Part II)
-Woode-McRae-Bird-
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-2
45 RPM
5-2182
(ZEP 35898)
JUMPIN' AT THE WOODSIDE (Part II)
- Basie -
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-528-3
45 RPM
5-2182
(ZEP 35900)
BROADWAY (Part I)
-Woode-McRae-Bird-
A BUCK CLAYTON
JAM SESSION
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


Capitol
REG. U.S. PAT. OFF.
SUGAR BLUES
CLYDE McCOY, HIS TRUMPET AND ORCHESTRA
ALBUM 311
3-311
(F5-311)
1. MAMA'S GONE, GOODBYE
(Peter Bocage-A. J. Piron)
2. HELL'S BELLS
(Art Kassel)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA


Capitol
REG. U.S. PAT. OFF.
SUGAR BLUES
CLYDE McCOY, HIS TRUMPET AND ORCHESTRA
ALBUM 311
3-311
(F6-311)
1. TEAR IT DOWN
(Clyde McCoy-Raymond Leveen)
2. SUGAR BLUES BOOGIE
(Clarence Williams-Lucy Fletcher)
MANUFACTURED BY CAPITOL RECORDS, INC. HOLLYWOOD CALIFORNIA U.S.A.


ATLANTIC
45 RPM
EXTENDED PLAY
HIGH FIDELITY
571
(EP 571A)
TRIBUTE TO BENNY GOODMAN
JESS STACY & THE FAMOUS SIDEMEN
1. DOWN SOUTH CAMP MEETING
(Mills-Henderson)
2. SOMETIMES I'M HAPPY
(Caesar-Grey-Youmans)


ATLANTIC
45 RPM
EXTENDED PLAY
HIGH FIDELITY
571
(EP 571B)
TRIBUTE TO BENNY GOODMAN
JESS STACY & THE FAMOUS SIDEMEN
1. DON'T BE THAT WAY
(Parish-Goodman-Sampson)
2. SING SING SING
(Louis Prima)


GRENN, Inc.
CALLER
P. O. BOX 16, BATH, O.
45 RPM
25277
(25277-A)
Square Dance
Instrumental
Dance By
Gene
McCullough
SHANTYTOWN
Music Russal's Men


CRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25277
(25277-B)
Square Dance
Vocal
Dance By
Gene
McCullough
SHANTYTOWN
Caller Gene McCullough
Music Russal's Men


Dance Ranch
DR-628-B
LH-12921
Singing Call
Instrumental
WALK RIGHT BACK
Time 3:42 - Tempo 130 - Key Bb
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE


Dance Ranch
DR-628-A
LH-12920
Singing Call
Called
WALK RIGHT BACK
Time 3:42 - Tempo 130 - Key Bb
Caller: BARRY MEDFORD
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE

TWELGRENN ENTERPRISES, INC.

P.O. BOX 16, BATH, OHIO.

GRENN

45 RPM

12137

(12137-A)

Square Dance

Instrumental

Dance By

Dick Leger and

Skip Smith

PROMOTION

MAY THE CIRCLE BE UNBROKEN

Music Al Russ Orchestra


TWELGRENN ENTERPRISES, INC.
P.O. BOX 16, BATH, OHIO.
GRENN
45 RPM
12137
(12137-B)
Vocal
Square Dance
Dance By
Dick Leger and
Skip Smith
PROMOTION
MAY THE CIRCLE BE UNBROKEN
Caller Skip Smith and Dick Leger
Music Al Russ Orchestra


GRENN
45 rpm
14221A
5111-24A
Round Dance
by: John and
Mia Souza
MOOVIN 'N GROOVIN
(132 bpm)
Music: Al Rust Orchestra


GRENN
45 rpm
142218
5111-248
Round Dance
by Ann 'N
Andy Handy
JUST A KISS
Music At Your Orchestra


SQUARE DANCE USA
USA-504
Side A
VOCAL
"KINDLY KEEP IT COUNTRY"
By MARLIN HULL
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711


SQUARE DANCE USA
USA-504
Side B
Instrumental
"KINDLY KEEP IT COUNTRY"
By THE AMERICANS
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711


SQUARE DANCE USA
USA-501
Side A
VOCAL
"STOP AND SMELL THE ROSES"
By SHELBY DAWSON
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711


SQUARE DANCE USA
USA-501
Side B
Instrumental
"STOP AND SMELL THE ROSES"
By THE AMERICANS
MUSICAL ARTS PRODUCTIONS – CLAREMONT, CA. 91711

RED BOOT RECORDS

Time 3:50
Music By
Red Boot
Sound

RB-201 A
Key Of
C to D

THE HAPPINESS OF HAVING YOU

(CALLED BY)

AL BRUNDAGE

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

RED BOOT RECORDS

Time 3:50

Music By Red Boot Sound

RB-201 B

Key Of C to D

THE HAPPINESS OF HAVING YOU

INSTRUMENTAL

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25281
(25281-A)
Square Dance
Instrumental
Dance By
Frannie Heintz
3-3½
DON'T BRING LULU
Music: Russal's Men


GRENN, Inc.
CALLER-Q
P.O. Box 16, BATH, O.
45 RPM
25281
(25281-B)
Square Dance
Vocal
Dance By
Frannie Heintz
DON'T BRING LULU
Caller: Frannie Heintz
Music: Russal's Men

RHYTHM
RECORDS



RR-114-A
LH-16539

CALLED

TWO PAIRS OF LEVIS

Caller: PAT BARBOUR

Music By:

THE RHYTHM ROCKERS

2542 Palo Pinto
Houston, Texas

RHYTHM
RECORDS



RR-114-B
LH-16540

INSTRUMENTAL

TWO PAIRS OF LEVIS

Music By:

THE RHYTHM ROCKERS

2542 Palo Pinto
Houston, Texas


Chaparral
RECORDS, INC.
C 201
(63X18)
Vocal
Produced by
Johnny Gimble
SOMETHING ABOUT YOU
BABY I LIKE
JERRY HAAG
Music by THE ROADRUNNERS
Chaparral Records, Inc. • 366 San Miguel Dr., Suite 200 • Newport Beach, Calif. 92660


Chaparral
RECORDS, INC.
C 201
(63X18)
Instrumental
Produced by
Johnny Gimble
SOMETHING ABOUT YOU
BABY I LIKE
Music by THE ROADRUNNERS
Chaparral Records, Inc. - 366 San Miguel Dr., Suite 200 • Newport Beach, Calif. 92660


COLUMBIA
45 RPM
B-8081
(ZEP 37277)
1. BABY, BABY ALL THE TIME -Troup-
FRANKIE LAINE & BUCK CLAYTON & his Orch.
2. TAKING A CHANCE ON LOVE -Latouche-
-Fetter-Duke- FRANKIE LAINE
with J. J. Johnson and
Kai Winding
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
45 RPM
B-8081
(ZEP 37278)
ROSES OF PICARDY
- Weatherly - Wood -
FRANKIE LAINE
& BUCK CLAYTON & his Orch.
Featuring J. J. Johnson &
Kai Winding
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


Verve
Records
ELLA FITZGERALD
sings
THE RODGERS
AND HART
SONG BOOK
Arrangements and
Orchestra conducted by
BUDDY BREGMAN
1. THOU SWELL
(Rodgers-Hart)
Harms, Inc. ASCAP
2. A SHIP
WITHOUT
A SAIL
(Rodgers-Hart)
Harms, Inc. ASCAP
EP-V-5031-A
(50,154)
VERVE RECORDS, INC. MADE IN U.S.A.


Verve
Records
ELLA FITZGERALD
sings
THE RODGERS
AND HART
SONG BOOK
Arrangements and
Orchestra conducted by
BUDDY BREGMAN
1. DANCING ON
THE CEILING
(Rodgers-Hart)
Harms, Inc. ASCAP
2. MANHATTAN
(Rodgers-Hart)
Edward B. Marks
Music Corp. BMI
EP-V-5031-B
(50,155)
VERVE RECORDS, INC. MADE IN U.S.A.


Capitol
REG. U.S. PAT. OFF.
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
1-634
(F1-634)
1. SCINTILLA I
2. LAZY TONES
(Jimmy Giuffre)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA, U.S.A.


Capitol
REG. U. S. PAT. OFF.
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
1-634
(F6-634)
CHIRPIN' TIME
(Jimmy Giuffre)
HOLLYWOOD CALIFORNIA U.S.A.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
SIDE 1
A-160
Excerpt from
ABC-160
MARTHA DAVIS AND SPOUSE
(1) I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER
(Ahlert - Young) 2:00
(2) UMBRELLA MAN
(Stock - Cavanaugh - Rose) 2:12
A PRODUCT OF AM-PAR RECORD CORP.

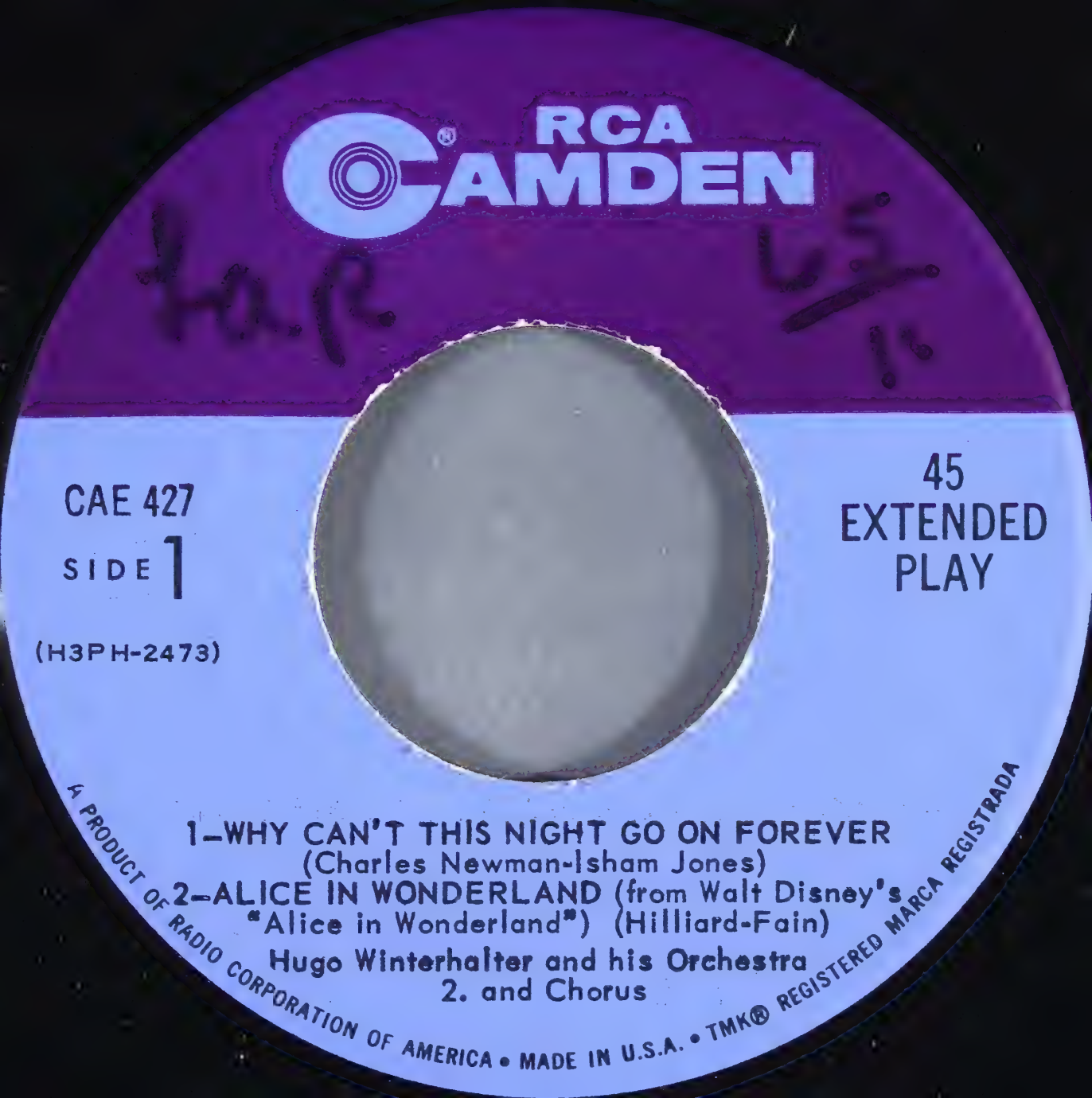

ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
SIDE 2
A-160
Excerpt from
ABC-160
MARTHA DAVIS AND SPOUSE
(1) HAVE YOU EVER BEEN LONELY?
(DeRose - Brown) 2:07
(2) YOU'RE GETTING TO BE A HABIT WITH ME
(Warren - Dubin) 2:25
A PRODUCT OF AM-PAR RECORD CORP.

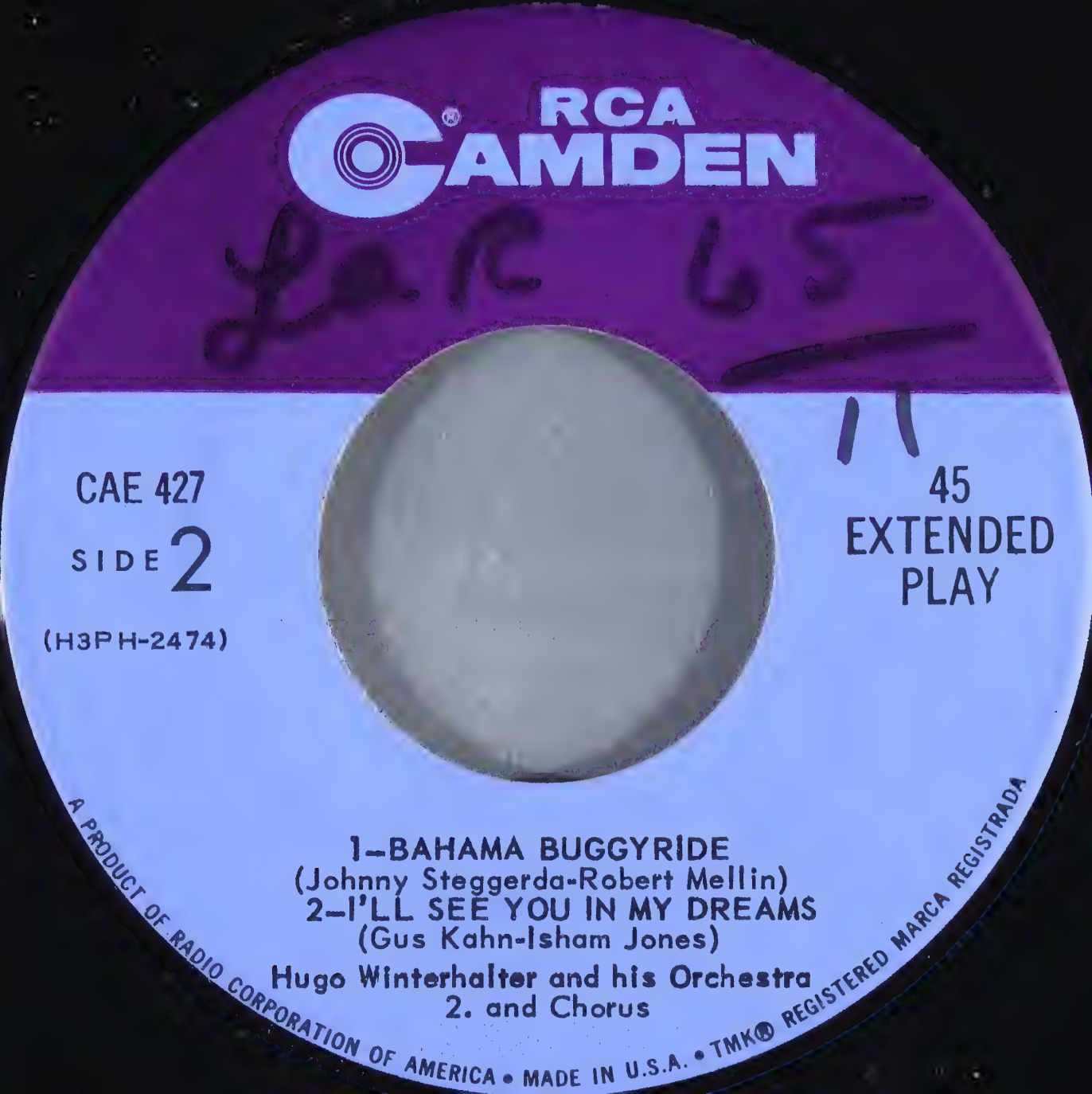

EXTENDED PLAYING
Clef Records
JAZZ
SERIES
EP-119-A
(10,088)
FLIP PHILLIPS
and
HIS ORCHESTRA
1. BY THE LAZY RIVER
2. SWINGIN' FOR JULIE AND BROWNIE
(Under the Personal supervision of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC.
MADE IN U.S.A.


EXTENDED PLAYING
Clef Records
JAZZ
SERIES
EP-119-B
(10,089)
THE
FLIP PHILLIPS
QUARTET
1. FLIP'S BOOGIE
2. FEELIN' THE BLUES
(Under the Personal supervision
of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U. S. A.


RCA VICTOR
45 EXTENDED PLAY
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
EPA 435
(E2PW-1085)
RCA
"HIS MASTER'S VOICE"
1—JUST ONE OF THOSE THINGS
(from the musical production "Jubilee") (Cole Porter)
2—MAD ABOUT THE BOY
(from the musical production "Set to Music")
(Noel Coward)
Andre Previn, *Piano*, with
Rhythm Accompaniment
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.


RCA VICTOR
45 EXTENDED PLAY
EPA 435
(E2PW-1086)
1—I'M OLD FASHIONED (from the film "You Were Never Lovelier") (Johnny Mercer–Jerome Kern)
2—YOU'RE THE TOP
(from the musical production "Anything Goes")
(Cole Porter)
Andre Previn, *Piano*, with
Rhythm Accompaniment
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.


RCA
CAMDEN
CAE 427
SIDE 1
(H3PH-2473)
45
EXTENDED
PLAY
1–WHY CAN'T THIS NIGHT GO ON FOREVER
(Charles Newman-Isham Jones)
2–ALICE IN WONDERLAND (from Walt Disney's
"Alice in Wonderland") (Hilliard-Fain)
Hugo Winterhalter and his Orchestra
2. and Chorus
A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • TMK® REGISTERED MARCA REGISTRADA


RCA
CAMDEN
CAE 427
SIDE 2
(H3PH-2474)
45
EXTENDED
PLAY
1–BAHAMA BUGGYRIDE
(Johnny Steggerda-Robert Mellin)
2–I'LL SEE YOU IN MY DREAMS
(Gus Kahn-Isham Jones)
Hugo Winterhalter and his Orchestra
2. and Chorus
A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • TMK® REGISTERED MARCA REGISTRADA


"JUST FOR DANCING"
Windsor
CONTRA DANCE
Instrumental
4183
SLAUNCH TO DONEGAL
(Back to Donegal)
Key: C Tempo: 130 Time: 3:32
THE ARMSTRONG
QUADRILLES


"JUST FOR DANCING"
Windsor
CONTRA DANCE
With Call
4483
SLAUNCH TO DONEGAL
(Back to Donegal)
Called by: DON & MARY ARMSTRONG
Music by: THE ARMSTRONG
QUADRILLES


Vik
EXA 259
SIDE 1
(H4PH-3628)
45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY
1–PLAY FIDDLE PLAY
(Deutsch-Altman-Lawrence)
2–ISOTOPES 'N' ISOBARS (from "The Nuclear Suite") (Richard Maltby)
Richard Maltby
and his Orch.
A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


Vik
EXA 259
SIDE 2
(H4PH-3629)
45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY
1—I'LL STRING ALONG WITH YOU
(Al Dubin-Harry Warren)
2—SAMBALOO (Hettel)
Richard Maltby
and his Orchestra
A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

HIGH FIDELITY

SOMERSET



45 RPM
(EX-1400-A)

MFG. BY
MILLER INT'L CO.
MEDIA, PA.

LEFT BANK BEARCATS IN DIXIELAND

1. BILL BAILEY, PLEASE COME HOME
2. SUNBURST RAG

EX-1400-A

HIGH FIDELITY

SOMERSET



45 RPM
(EX-1400-B)

MFG. BY
MILLER INT'L CO.
MEDIA, PA.

LEFT BANK BEARCATS IN DIXIELAND

1. CHINATOWN, MY CHINATOWN

2. LONESOME RAILROAD BLUES

EX-1400-B


COLUMBIA
B 1636-1
45 RPM
5-1412
(ZSP 13446)
1. ALL I NEED IS YOU -P. De Rose-B. Davis-M. Parish-
2. WE'LL MEET AGAIN
-R. Parker-H. Charles-
BENNY GOODMAN &
his ORCH. with
PEGGY LEE
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B 1636-2
45 RPM
5-1412
(ZSP 13447)
1. MY OLD FLAME -A. Johnston-S. Coslow-
2. ELMER'S TUNE -E. Albrecht-S. Gallop-
-D. Jurgens-
BENNY GOODMAN &
his ORCH. with
PEGGY LEE
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS
Belco
B-246-A
Waltz
WHAT WILL I DO NEXT MONDAY
Dance By: Vaughn & Jean Parrish
BELCO RHYTHM BOYS
BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-246-B

Two-Step

ROOM FULL OF ROSES

Dance By: John & Wanda Winters

BELCO RHYTHM BOYS

BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-257-A

Two-Step

MARTHA ELLEN JENKINS

(BY: C.O. & CHRIS GUEST)

Belco Rhythm Boys
Band

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-257-B

Fun Dance

COTTON EYED JOE

(BY: MELTON & SUE LUTTRELL)

Melody Cowhands
Band

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-242-A

Two-Step

NORMA LOVES ME

Dance By: Bud & Shirley Parrott

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-242-B

Easy Level
Cha Cha

SOME OF THESE DAYS

Dance By: Pat & Louise Kimbley

BELCO RHYTHM BOYS
BAND


AUSSIE TEMPOS
Designed by Peter Schmitz
A 1004
(U-46695)
WITH CALLS
"WHAT A DAY FOR A DAYDREAM"
called by
Nev McLachlan
Steve & Susan Turner • Downey Drive Manning, West Australia 6152


AUSSIE TEMPOS
Designed by Peter Scholes
A 1004
(U-46695)
MUSIC ONLY
"WHAT A DAY FOR A DAYDREAM"
arranged and produced by
GREG SHULTZ
Steve & Susan Turner • Downey Drive Manning, West Australia 6152


BlueStar
Square Dance
BS-1987-A
Singing Call
Called
PAPER ROSES
Caller: NATE BLISS
Time 3:41 - Tempo 130 - Key C
THE BLUE STAR
RHYTHMAIRES
LH-12267
Houston, Texas


BlueStar
BS-1987-B
Singing Call
Instrumental
PAPER ROSES
Time 3:41 - Tempo 130 - Key C
THE BLUE STAR
RHYTHMAIRES
LH-12258
Merbach Record Service
Houston, Texas


Blue Star
For
Square Dancin'
BS-1968-A
Singing Call
Called
CRYING ON MY SHOULDER
Time 3:39 - Tempo 132 - Key G
Caller: MARSHALL FLIPPO
THE BLUE STAR
RHYTHMAIRES
LH-11231
Merrbach Record Service
Houston, Texas


Blue Star
For
Square Dancing
BS-1968-B
Singing Call
Instrumental
Merrbach Record Service
Houston, Texas
CRYING ON MY SHOULDER
Time 3:39 - Tempo 132 - Key G
THE BLUE STAR
RHYTHMAIRES
LH-11232


Blue Star
For
Square Dancing
BS-1960-A
Singing Call
Called
SWEET GEORGIA BROWN
Caller: BOB RUST
Music By:
THE FONTANA RAMBLERS
LH-10771
Merrbach Record Service
Houston, Texas


BlueStar
Square Dance
BS-1960-B
Singing Call
Instrumental
SWEET GEORGIA BROWN
Music By:
THE FONTANA RAMBLERS
LH-10772
Merrbach Record Service
Houston, Texas

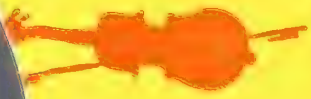

Blue Star
For
Square Dancing
BS-1947-A
Singing Call
Called
TIE A YELLOW RIBBON ROUND
THE OLD OAK TREE
Caller: BOB FISK
Time 3:37 - Tempo 132 - Key C
THE BLUE STAR
RHYTHMAIRES
Merrbach Record Service
Houston, Texas


BlueStar
For
Square Dancing
BS-1947-B
Singing Call
Instrumental
TIE A YELLOW RIBBON ROUND
THE OLD OAK TREE
Time 3:37 - Tempo 132 - Key C
THE BLUE STAR
RHYTHMAIRES
Merrbach Record Service
Houston, Texas

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





Dance By
Charlie &
Bettye Procter
B-212-A

Round Dance
Instrumental

HOW ABOUT THAT

BELCO RHYTHM BOYS
BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





Dance By
Don &
Pete Hickman
B-212-B

Round Dance
Instrumental

NIGHT TRAIN

BELCO RHYTHM BOYS
BAND


EmArcy
EP-1-6126A
11812-11819
INSTRUMENTAL
BATTLE OF THE SAXES
1. BATTLE OF THE SAXES
(Modern Age Music—BMI)
2. LULLABY OF THE LEAVES
(Petkere—Young)
(Bourne, Inc.—ASCAP)
MERCURY RECORD CORPORATION
MADE IN U.S.A.


EmArcy
EP-1-6126B
11813-11820
Instrumental
BATTLE OF THE SAXES
1. THREE LITTLE WORDS (Calman-Ruby)
(Harms Inc.—ASCAP)
2. EASY TO LOVE (Porter)
(Chappell & Co.—ASCAP)
MERCURY RECORD CORPORATION


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
EXTENDED PLAY 45
SYLVIA SYMS
Vocals
With Orchestra
Directed By
RALPH BURNS
ED 2307
(S 2798)
Part 3
Side 1
1. I DON'T WANT TO CRY ANYMORE
(Victor Schertzinger)
2. HONEY IN THE HONEYCOMB
(Vernon Duke-John Latouche)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45
SYLVIA SYMS
Vocals
With Orchestra
Directed By
RALPH BURNS
ED 2307
(S 2799)+
Part 3
Side 2
I'M SO HAPPY I COULD CRY
(Milton Berle-Nat Jaffe-Buddy Feyne)
2. DOWN WITH LOVE
(Harold Arlen-E. Y. Harburg)


Capitol
REG. U.S. PAT. OFF.
THE ART TATUM TRIO
ALBUM 408
2-408
(F2-408)
1. INDIANA
(Back Home Again In Indiana)
(James F. Hanley-Ballard MacDonald)
2. TEA FOR TWO
(Vincent Youmans-Irving Caesar)
ART TATUM, PIANO - SLAM STEWART, BASS
EVERETT BARKSDALE, GUITAR
MANUFACTURED BY CAPITOL RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.


Capitol
REG. U.S. PAT. OFF.
THE ART TATUM TRIO
ALBUM 408
2-408
(F3-408)
1. JUST ONE OF THOSE THINGS
(Cole Porter)
2. SEPTEMBER SONG
(Kurt Weill-Maxwell Anderson)
ART TATUM, PIANO - SLAM STEWART, BASS
EVERETT BARKSDALE, GUITAR
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.

GRENN, INC.

P.O. BOX 16, BATH, O

CALLER

45 rpm
25290

Square Dance
By:
Bruce Welsh
3113-18A

OLD MAN RIVER

(instrumental)

Music: Russal's Men


GRENN, INC.
CALLER
P.O. BOX 16, BATH, O.
45 rpm
25290
Square Dance
By:
Bruce Welsh
3113-18B
OLD MAN RIVER
(vocal)
Caller: Bruce Welsh
Music: Russal's Men


WAGON WHEEL
RECORDINGS
WW 131
(62X20)
CALLED
"MERRY-GO-ROUND OF LOVE"
Caller
DON FRANKLIN
Music By
THE WAGON-MASTERS


WAGON WHEEL
RECORDINGS
WW 131
(62X20)
INSTRUMENTAL
"MERRY-GO-ROUND OF LOVE"
Music by
THE WAGON-MASTERS
P.O. Box 364
Arvada, Colo.


WAGON WHEEL
RECORDINGS
WW 607
SIDE 1
CALLED
"DARLIN' RAISE THE SHADE"
Caller: KEN BOWER
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.


WAGON WHEEL
RECORDINGS
WW 607
SIDE 2
INSTRUMENTAL
"DARLIN' RAISE THE SHADE"
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
EP-10
Side 1
DIZZY BROWN and the
DANCING TAMBOURINES
(1) AM I BLUE
(Clarke-Akst) (2:13)
(2) CECELIA
(D. Dryer-H. Ruby) (2:07)
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
EP-10
Side 2
DIZZY BROWN and the
DANCING TAMBOURINES
(1) GEORGIA ON MY MIND
(Carmichael-Gorrell) (2:19)
(2) JADA
(Bob Carleton) (2:09)
A PRODUCT OF AM-PAR RECORD CORP.


DECCA
EXTENDED PLAY 45
SONGS FOR SALE
ROBERTA SHERWOOD
With Orchestra
Directed By
JACK PLEIS
ED 2553
(S 3866)
Side 1
1. AVALON
(Vincent Rose-Al Jolson-B. G. DeSylva)
2. WHO DID YOU FOOL AFTER ALL
(Gus Van-Johnny Black-Joe Schenck)


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
EXTENDED PLAY 45
SONGS FOR SALE
ROBERTA SHERWOOD
With Orchestra
Directed By
JACK PLEIS
ED 2553
(S 3867)*
Side 2
1. CHEATIN' ON ME
(Lew Pollack-Jack Yellen)
2. JUST IN TIME
From Musical Production "Bells Are Ringing"
(Jule Styne-Betty Comden-Adolph Green)


COLUMBIA
B-416-2
45 RPM
5-1930
(ZEP 32209)
Band 1. SUSANNA'S LAST STAND -Foster-
-Arr: Ferrante-Teicher-
Band 2. CARAVAN -Ellington-Tizol-
Art Lou
FERRANTE & TEICHER
Duo-Pianists
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-416-3
45 RPM
5-1930
(ZEP 32210)
Band 1. CHOPSTICKS -Traditional-
Band 2. TABU -E. Lecuona-
Art Lou
FERRANTE & TEICHER
Duo-Pianists
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
A-213
SIDE 1
MARTHA DAVIS AND SPOUSE
A tribute to FATS WALLER
1. AIN'T MISBEHAVIN'
(Fats Waller-H. Brooks-A. Razaf) (2:34)
2. THE SPIDER AND THE FLY
(Fats Waller-A. Razaf-J. C. Johnson) (2:31)
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
45 RPM
EXTENDED PLAY
A-213
SIDE 2
MARTHA DAVIS AND SPOUSE
A tribute to FATS WALLER
1. HONEYSUCKLE ROSE
(Fats Waller-A. Razaf) (3:06)
2. JITTERBUG WALTZ
(Fats Waller) (2:30)
A PRODUCT OF AM-PAR RECORD CORP.


EXTENDED PLAYING
Clef Records
EP-248-A
(10,758)
THE GENE KRUPA SEXTET #4
1. DON'T BE THAT WAY
2. BLOOZY WOOZY
(Under the Personal supervision of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.


EXTENDED PLAYING
Clef Records
EP-248-B
(10,759)
THE GENE KRUPA SEXTET #4
1. WINDY
2. MEDDLE MY MINOR
(Under the personal supervision of Norman Granz)
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U. S. A.

MHP RECORDS



Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979

DJ COPY
MONO
MHP-4479-AM

© Jock Rock
Music (BMI)
Time: 3:05
Intro.: :17
End: fade

LEGEND IN HIS OWN MIND

(M. Hubbard - J. Fessenden)

MARV HUBBARD

MHP RECORDS



Produced by
HUBB/FEZZ
for
MHP RECORDS
℗ 1979

DJ COPY
STEREO
MHP-4479-AS

© Jock Rock
Music (BMI)
Time: 3:05

LEGEND IN HIS OWN MIND

(M. Hubbard - J. Fessenden)

MARV HUBBARD

BILLY J. SMITH



STEREO

45 RPM
90-S-1028-A
TIME 3:08
BLUE RIDGE
MOUNTAIN PUB.
PROD.: JOHN REES
ENGINEER
BIL VORNDICK

"THE PLACE WHERE WE LOVE"

(BILLY J. SMITH)

10-90

SIX • ONE • FIVE RECORDS P.O. BOX 110829 NASHVILLE, TN 37222 615-776-2060

BILLY J. SMITH



STEREO

45 RPM
90-S-1028 B
TIME 3:18
CAMI PUBLISHING
ASCAP
PROD.: JOHN REES
BILLY J. SMITH
ENGINEER
BIL VORNDICK

"WHO'S GONNA LOVE A MAN LIKE ME"

(BILLY J. SMITH)

10-90

SIX • ONE • FIVE RECORDS P.O. BOX 110829 NASHVILLE, TN 37222 615-776-2060

RCA VICTOR



EPF 6000
SIDE 1
547-0629
(F2PH-4027)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—SOMEBODY LOVES ME

2—OF THEE I SING

1. Eddie Fisher with Hugo Winterhalter and his Orch.

2. The Sauter-Finegan Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 12
547-0629
(F2PH-4038)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—MINE

2—'S WONDERFUL

1. Lou Monte with Joe Reisman and his Orch.
2. The Sauter-Finegan Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 2
547-0630
(F2PH-4028)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—LOVE WALKED IN

2—LOOKING FOR A BOY

1. The Melachrino Strings conducted by George Melachrino
2. Eartha Kitt with Henri René's Orch. and Chorus

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 11
547-0630
(F2PH-4037)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—BIDIN' MY TIME
2—THEY ALL LAUGHED

1. June Valli with Joe Reisman and his Orch.
2. Jaye P. Morgan with Hugo Winterhalter and his Orch.

TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 3.
547-0631
(F2PH-4029)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—SOMEONE TO WATCH OVER ME
2—NICE WORK IF YOU CAN GET IT

1. Jaye P. Morgan with Hugo Winterhalter and his Orchestra
2. Henri René and his Orchestra and Chorus

TRADE MARKS ● REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 10
547-0631
(F2PH-4036)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—SWANEE

2—HOW LONG HAS THIS BEEN GOING ON

1. Jaye P. Morgan with Hugo Winterhalter's Orchestra and Chorus
2. Dinah Shore with Orchestral Accomp.

TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA — CAMDEN, N. J., U.S.A. — MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 4
547-0632
(F2PH-4030)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—WINTERGREEN FOR PRESIDENT
2—THEY CAN'T TAKE THAT AWAY FROM ME

1. Hugo Winterhalter and his Orch.
2. Henri René and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 9
547-0632
(F2PH-4035)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—EMBRACEABLE YOU

2—SONG OF THE FLAME

1. June Valli with Joe Reisman and his Orch.
2. Hugo Winterhalter and his Orch.

TRADE MARKS ® REGISTERED - MARCAS REGISTRADAS - RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



EPF 6000
SIDE 5
547-0633
(F2PH-4031)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—FASCINATING RHYTHM

2—WHO CARES

1. Lou Monte with Joe Reisman and his Orch.
2. Frankie Carle, at the Piano with
Rhythm Accompaniment

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—U.S.A.

RCA VICTOR



EPF 6000
SIDE 8
547-0633
(F2PH-1034)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—DO IT AGAIN

2—LET'S CALL THE WHOLE THING OFF

1. Jaye P. Morgan with Hugo Winterhalter's Orchestra and Chorus

2. Henri René and his Orch. and Chorus

TRADE MARKS • REGISTERED • MARCAS REGISTRADAS — RADIO CORPORATION OF AMERICA — CAMDEN, N.J. — MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 6
547-0634
(F2PH-4032)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—I'LL BUILD A STAIRWAY TO PARADISE

2—A FOGGY DAY

1. June Valli with Joe Reisman and his Orch.
2. Henri René and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



EPF 6000
SIDE 7
547-0634
(F2PH-4033)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—LOVE IS SWEEPING THE COUNTRY

2—I'VE GOT A CRUSH ON YOU

1. Hugo Winterhalter and his Orch.
2. Lou Monte with Joe Reisman and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA — CAMDEN, N. J. — MADE IN U.S.A.


Capitol
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
2-634
(F2-634)
1. SCINTILLA II
(Jimmy Giuffre)
2. THIS IS MY BELOVED
(Vernon Duke)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.


Capitol
REG. U.S. PAT. OFF.
TANGENTS IN JAZZ
THE JIMMY GIUFFRE FOUR
ALBUM 634
2-634
(F5-634)
THE LEPRECHAUN
(Jimmy Giuffre)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.

Special Disk
Jockey Record
Not For Sale

SUNFLOWER



SUN 125
(72 L 3706-M)
℗ 1972
Sunflower
Enterprises,
A Joint
Venture.

MONO

Warner Bros.
Music
ASCAP
3:03

MY OWN TRUE LOVE

(Mack David-M. Steiner)

FRANKIE LAINE

Produced by Mack David &
Tony Camillo

SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046


Special Disk
Jockey Record
Not For Sale
SUNFLOWER
Warner Bros.
Music
ASCAP
3:03
MGM
SUN 125
(72 L 3706-S)
℗ 1972
Sunflower
Enterprises,
A Joint
Venture.
MGM
STEREO
MY OWN TRUE LOVE
(Mack David-M. Steiner)
FRANKIE LAINE
Produced by Mack David &
Tony Camillo
SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046



PROMOTIONAL COPY
NOT FOR SALE
Time: 3:06
Robbins Music
Corp. (ASCAP)
Arranged by
William Motzing,
Meco and Lance
Exec. Producer:
Charles Koppelman
26

STEREO
NB 2339 DJ
81 CS 180
Produced by
Meco Monardo and
Lance Quinn for
The Entertainment
Company

BLUE MOON
(L. Hart/R. Rodgers)
MECO
From Album NBLP 7260 "IMPRESSIONS OF
'AN AMERICAN WEREWOLF IN LONDON'"
℗ 1981 PolyGram Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

RCA



Produced by
Tom Collins
Strings
arranged by
Archie Jordan

MONO
JH-11435
(PB-11435)
PA-11435-C
NOT
FOR SALE
Stonebridge
Music/
Threesome
Music, Inc.,
ASCAP
3:02
Intro: 08
End: Cold

YOU DON'T BRING ME FLOWERS

(N. Diamond-A. Bergman-M. Bergman)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1978 RCA RECORDS

RCA



Produced by
Tom Collins
Strings
arranged by
Archie Jordan

STEREO
JH-11435
(PB-11435)
PB-11435-A
NOT
FOR SALE
Stonebridge
Music/
Threesome
Music, Inc.,
ASCAP
3:02
Intro: 08
End: Cold

YOU DON'T BRING ME FLOWERS

(N. Diamond-A. Bergman-M. Bergman)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1978 RCA RECORDS

RCA



Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson

MONO
JH-10967
(PB-10967)
PA-10967-C
NOT
FOR SALE
Filmways
Music
Publishing Inc.,
ASCAP
2:30
Intro: 12
End: Fade

BORN BELIEVER

(Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

RCA



STEREO
JH-10967
(PB-10967)
PB-10967-A
NOT
FOR SALE
Filmways
Music
Publishing Inc.,
ASCAP
2:30
Intro: 12
End: Fade

Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson

BORN BELIEVER

(Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

RCA



Produced by
Bob Ferguson

MONO
JH-11044
(PB-11044)
PA-11044-C
NOT
FOR SALE
Steeplechase
Music, BMI
3:05
Intro: 14
End: Fade

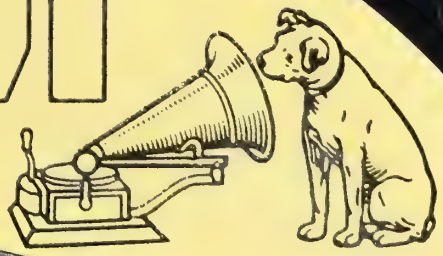
IF IT AIN'T LOVE BY NOW

(from the "Born Believer" album, APL1-2399)
(Jeff Barry-Doug Haywood)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

RCA



STEREO
JH-11044
(PB-11044)
PB-11044-A
NOT
FOR SALE
Steeplechase
Music, BMI
3:05
Intro: 14
End: Fade

Produced by
Bob Ferguson

IF IT AIN'T LOVE BY NOW

(from the "Born Believer" album, APL1-2399)
(Jeff Barry-Doug Haywood)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS


LONDON
Pub: Robbins
Music Corp.
ASCAP
Time: 3:06
DR 37973
45 LON 20015
Made in U.S.A.
EBB TIDE
(R. Maxwell)
MANTOVANI AND HIS ORCHESTRA
From the album Mr. Music. . .Mantovani
(LL 3474: PS 474)


LONDON
Pub: Miller
Music Corp.
ASCAP
Time: 2:07
DR 38949
45 LON 20015
Made in U.S.A.
GAMES THAT LOVERS PLAY
(Eine Ganze Nacht)
(L. Kusik; J. Last; E. Snyder)
MANTOVANI AND HIS ORCHESTRA


LONDON RECORDS
SOMEONE
NICE LIKE YOU
(Newley; Bricusse)
PROMOTIONAL COPY
Hollis Music
Inc. - BMI
Time: 2:15
45-LON 9552
MANTOVANI
Made in U.S.A.
DR 29368


LONDON RECORDS
WHAT KIND
OF FOOL AM I
(Newley; Bricusse)
PROMOTIONAL COPY
Hollis Music
Inc. - BMI
Time: 2:30
45-LON 9552
MANTOVANI
Made in U.S.A.
DR 29369


LONDON RECORDS
WHISTLE
DOWN THE WIND
(Arnold)
Harvard
Music Inc.
BMI
Time: 2:10
45-LON 9520
MANTOVANI AND
HIS ORCH.
Made in U.S.A.
DRF 28929


LONDON RECORDS
THE WALTZ
YOU SAVED FOR ME
(King; Flindt; Kahn)
Leo Feist
Inc.
ASCAP
Time: 2:45
45-LON 9520
MANTOVANI AND
HIS ORCH.
Made in U.S.A.
DRF 29000

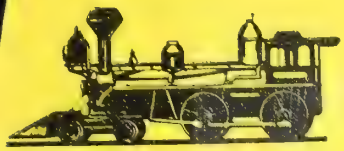

ABC-PARAMOUNT
PLUG SIDE
N
NOT FOR SALE
sic Co.,
BMI
2:45
45-9863
AMP 45-3036
LOVE ME FOREVER
(Guthrie-Lynes)
EYDIE GORME
Arranged and Conducted by DON COSTA
Trumpet Solo by BERNIE GLOW
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
PROMOTION COPY
NOT FOR SALE
Livingston-Evans Music Co., ASCAP 2:45
45-9863
AMP 45-3037
LET ME BE LOVED
(From Warner Bros. film "The James Dean Story")
(Livingston-Evans)
EYDIE GORME
Arranged and Conducted by DON COSTA
Trumpet Solo by BERNIE GLOW
A PRODUCT OF AM-PAR RECORD CORP.


monument
DISC-JOCKEY
NOT FOR SALE
Moss Rose
Publ. BMI
E2W-810
45-930
Time: 2:37
Produced by
Steve Poncio
I LOVE YOU DROPS
(Bill Anderson)
DON CHERRY
MONUMENT RECORD CORP., MADE IN U.S.A.


monument
DISC-JOCKEY
NOT FOR SALE
Matamoros
Music BMI
E2W-811
45-930
Time: 2:06
Produced by
Steve Poncio
DON'T CHANGE
(Bobby Sykes)
DON CHERRY
MONUMENT RECORD CORP., MADE IN U.S.A.

HAPPY TRACKS



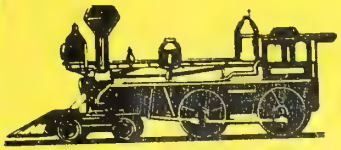
HTR-508A

Choreography by
JOHN & FRAN
DOWNING

BAREFOOT TWO-STEP

Music by
THE BRAKEMEN

HAPPY TRACKS



HTR-508B

Choreography by
HI & COOKIE
GIBSON

FANTASIA

Music by
THE BRAKEMEN


ROCK ISLAND
RECORDS
SIDE ONE
Exec. Producer
Thomie Williams
Producer : Doug
Mays
Arranged by
Mays, Thomie
Williams, Joe
Broadus
(NR13415-1)
Engineer
Freddy Dollins
Publishers
Bayou Brothers
/Mays Music
BMI
Time 2:50
RAINING IN MY HEART
(Doug Mays)
DOUG MAYS & THE STICKY KIDS
with
Thomie Williams
Recorded at Tri Star Sound, Biloxi, Miss.


ROCK ISLAND
RECORDS
SIDE TWO
Exec. Producer
Thomie Williams
Producer: Doug
Mays
Arranged by:
Mays, Brown,
Dittmen, Griffin,
Steele, Williams
(NR13415-2)
Engineer:
Pat Fagan,
Doug Mays
Publisher:
Singing River
Music BMI
Time 3:02
PART TIME LOVER
(Doug Mays & Thomie Williams)
DOUG MAYS & THE STICKY KIDS
with
Thomie Williams
Recorded at Tri-Star In Biloxi, Miss.

REFLECTING NOSTALGIA



45 RPM
©Rene Marion
1974
092274

Time: 2:30
CSS 85A
The Gallery

JAMESTOWNE PLAYERS

Marion-Gagnon-Bergeron

CHILDREN ARE CHILDREN

45 RPM
©Rene Marion
1974
STEREO

Time: 3:36
CSS 85B
The Gallery



JAMESTOWNE PLAYERS
Marion-Gagnon-Bergeron


Selector Sound
STEREO
1880 Century Park East
Owepar (BMI)
(SS-1977-A)
Los Angeles, Calif.
0351
Time: 3:35
JOLENE
(Dolly Parton)
GLORIA ANN TAYLOR
Prod. by Walt Whisenhunt


Selector Sound
STEREO
1880 Century Park East
Glorius Music
(BMI)
(SS-1977-B)
Los Angeles, Calif.
0351
Time: 2:00
MUSIC
(Gloria Ann Taylor - Walt Whisenhunt)
GLORIA ANN TAYLOR
Prod. by Walt Whisenhunt


SUDDEN
RECORDS
CARDIAC KIDS
STEREO
45 RPM
TIME; 4:01
SR 10005
SIDE A
LITTLE LIES
(S.Moser)
CARDIAC KIDS
℗&©1981 PlungerMusic
ASCAP


SUDDEN
RECORDS
CARDIAC KIDS
STEREO
45 RPM
TIME: 4:22
SR 10005
TONIGHT'S THE NIGHT
(S.Moser)
CARDIAC KIDS
©&℗1981 Plunger Music
ASCAP


NX
records
P.O. Box 5607
Burbank, Calif.
91510
1180-A
BMI
Organist:
Dominic
MORE THAN I CAN SAY
(Curtis & Allison)
100 TANGO


FINX
records
P.O. Box 6607
Burbank, Calif.
91510
1180-B
BMI
Organist:
Dominic
EVERY WOMAN IN THE WORLD
(Bugatti & Musker)
100 TANGO

A SUBSIDIARY OF G S F INC.

GSF RECORDS

6891

1127

Time: 3:04

Access Music Corp.
Lori Joy Music
Wesaline Music
(BMI)



Executive Producer:
Lloyd Price
Produced by
George Kerr for
Mark Shawn Prod.
Arranged by
Bert Keyes &
The Skull Snaps

B

MY HANG UP IS YOU

(Wesaline Kerr)

SKULL SNAPS

℗ 1973 GSF RECORDS, INC.

GSF RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

A SUBSIDIARY OF G S F INC.

GSF RECORDS

6891
1126
Time: 3:04
Gambi Music
(BMI)



Executive Producer:
Lloyd Price
Produced by
George Kerr for
Mark Shawn Prod.
Arranged by
Bert Keyes &
The Skull Snaps

IT'S A NEW DAY

(I. Woods)

SKULL SNAPS

℗ 1973 GSF RECORDS, INC.

STATUS P

GSF RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


YOU'RE MY
WORLD'S GREATEST TREASURE
(Dave Folta)
R
E
V
STEREO
1950
Folta Publishing
(BMI)
Time: 3:27
(9029)
DAVE FOLTA
Engineered by Bruce Graham
Produced by Billy Joe Walker
12055 Burbank Blvd.
No. Hollywood, CA. 91607

PAYING MY DUES

(Dave Folta)



REV

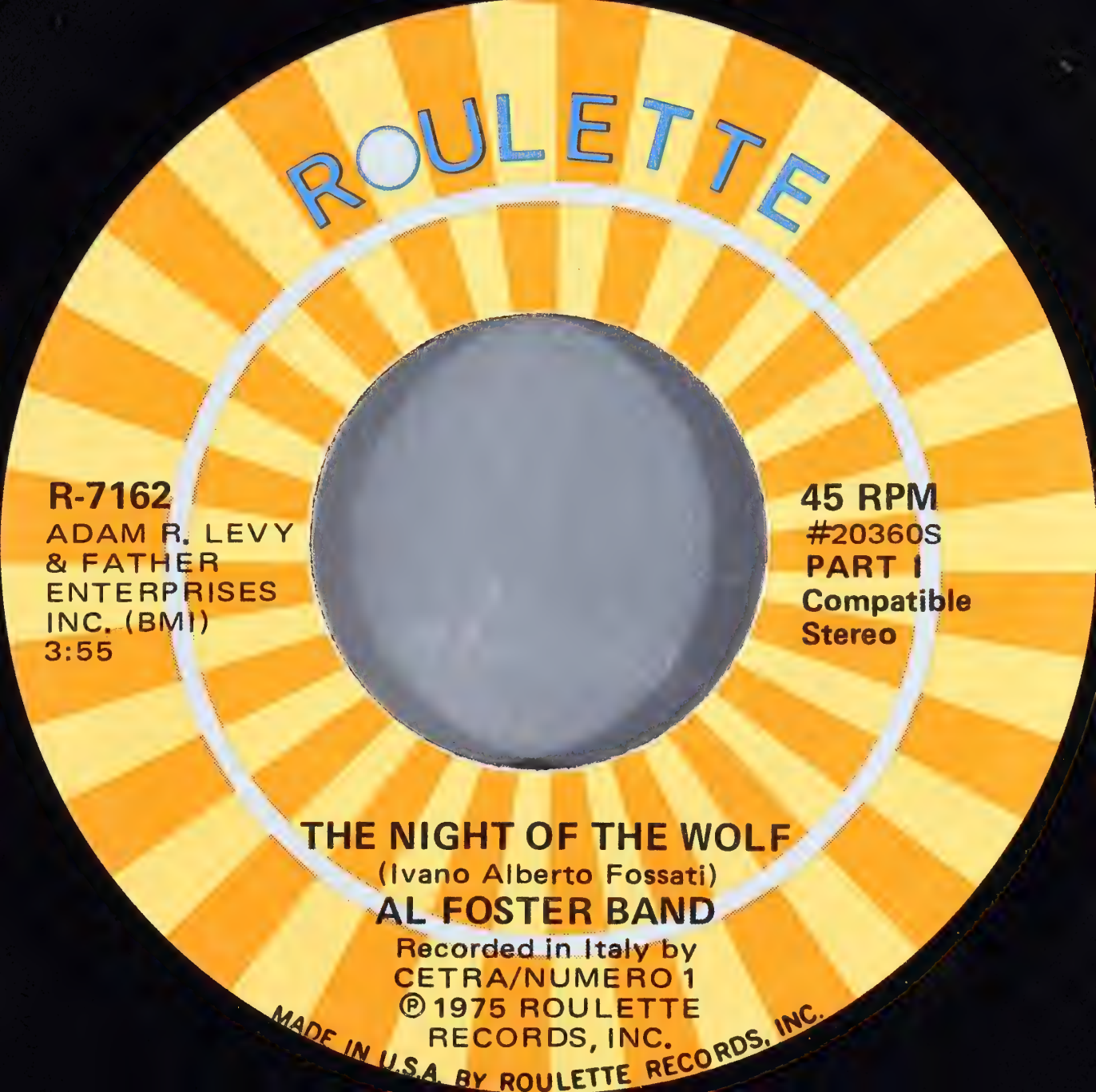
STEREO

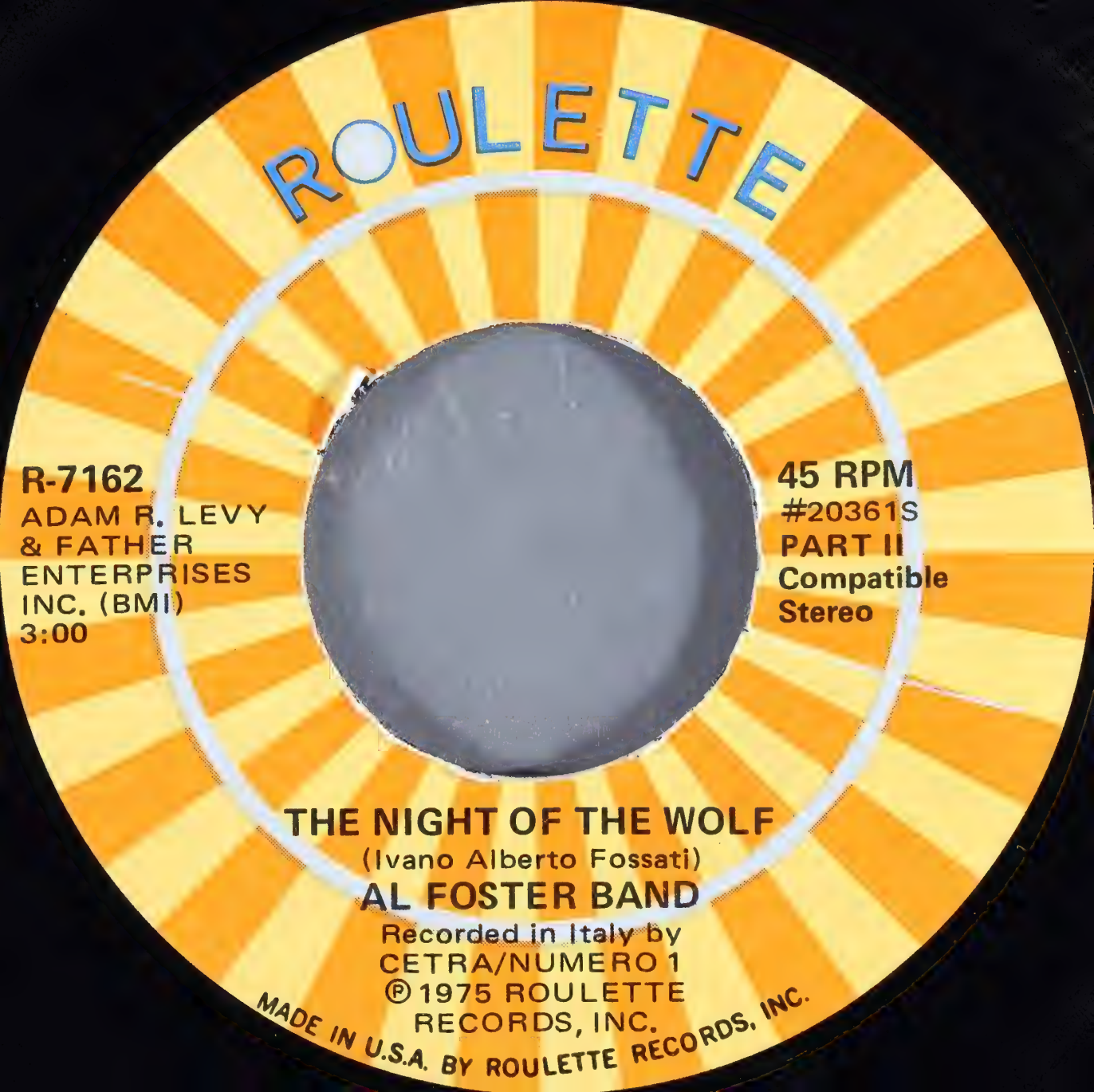
1950

Folta Publishing
(BMI)
Time: 3:30
(9030)

DAVE FOLTA

Engineered by Bruce Graham
Produced by Billy Joe Walker
12055 Burbank Blvd.
No. Hollywood, CA. 91607


ROULETTE
R-7162
ADAM R. LEVY
& FATHER
ENTERPRISES
INC. (BMI)
3:55
45 RPM
#20360S
PART 1
Compatible
Stereo
THE NIGHT OF THE WOLF
(Ivano Alberto Fossati)
AL FOSTER BAND
Recorded in Italy by
CETRA/NUMERO 1
℗ 1975 ROULETTE
RECORDS, INC.
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
R-7162
ADAM R. LEVY
& FATHER
ENTERPRISES
INC. (BMI)
3:00
45 RPM
#20361S
PART II
Compatible
Stereo
THE NIGHT OF THE WOLF
(Ivano Alberto Fossati)
AL FOSTER BAND
Recorded in Italy by
CETRA/NUMERO 1
℗ 1975 ROULETTE
RECORDS, INC.
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

Georgette

Side 1

Georgette Music Co. (BMI)

45 RPM

Record No.

225 A

"ARAPINA"

TONY TAWA and his near east caravan

Vocal & Guitar - George Manis

Composed, Arranged, and Conducted by

FRED ELIAS

Georgette Music Co.
16 W. 30th St., N.Y. 1, N.Y

Georgette

Side 2

Georgette Music Co. (BMI)

45 RPM

Record No. 225 B

"KAMANGA DUBKI"

TONY TAWA and his near east caravan

Composed, Arranged, and Conducted by

FRED ELIAS

Georgette Music Co.
16 W. 30th St., N.Y. 1, N.Y.


abc Records
™
Publisher:
ABC/Dunhill
Music, Inc./
E.L.D.G. Music
Inc. (BMI)
(45-17026-S)
STEREO
ABC-12222
Time: 3:59
PRODUCED BY
GARY KATZ
"THE FEZ"
(From the LP "ROYAL SCAM")
(D. Fagen/W. Becker/P. L. Griffin)
STEELY DAN
©1976, ABC
Records, Inc.


abc Records
TM
Publisher:
ABC/Dunhill
Music, Inc.
(BMI)
(45-17027-S)
STEREO
ABC-12222
Time: 4:22
PRODUCED BY
GARY KATZ
"SIGN IN STRANGER"
(From the LP "ROYAL SCAM")
(D. Fagen/W. Becker)
STEELY DAN
©1976, ABC
Records, Inc.

RAY BARRETTO

CTI

RECORDS

Promotional
Copy Not
For Sale



SIDE B
OJ 53B
Time 3:20
BMI

A DIVISION OF
CREED TAYLOR INC
OLD CHELSEA STATION
NEW YORK NEW YORK
10113
PRODUCED BY
Creed Taylor

LA CUNA

Howard Schneider
Cocinando Music/
Char-Liz Music, Inc. /BMI
©℗1981, Creed Taylor, Inc.


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20TH CENTURY RECORDS
LEON HAYWOOD
45 RPM
BTC 2228
†BTC 2228B†
℗ 1975
Copyright Control
I Know What Love Is
(M. McQueen, E. McQueen)
Arranged by Leon Haywood & Gene Page
Produced by Leon Haywood
MANUFACTURED AND DISTRIBUTED BY
PYE RECORDS
ATV HOUSE, GT. CUMBERLAND PLACE, W.1

(ON MY WAY TO)
THE DEVIL

(Butler - Cannon - Charmatz - D; Penna)
Pennasonic Music
(BMI)

P & M
RECORDS



STEREO
PM 393 A
(BF-101-AA)
Lead Vocal:
BOB GARRETT
Time: 2:55

EXORCIST

Produced by D; Penna
Box 4172
Panoroma City, Calif. 91412
A Division of The P.P.I. Corp.
5-74

(GOT TO RUN FROM)
THE DEVIL
(Butler - Cannon - Charmatz - D; Penna)
Pennasonic Music
(BMI)

P & M
RECORDS



STEREO
PM 393 B
(BF-101-A)
Lead Vocal:
BOB GARRETT
Time: 3:02

EXORCIST
Produced by D; Penna
Box 4172
Panoroma City, Calif. 91412
A Division of The P.P.I. Corp.
5-74


ATLANTIC
45 R.P.M.
7-87157
STEREO
SIDE 1
Time: 4:09
ST-A-76406
Pub., Roland/Lentz Music, adm. by Warner-Chappell Music, BMI.
©1995 Atlantic Recording Corp.
All Rights Reserved.
0 7567-87157-7 8
RISING STORM
DECEMBER
(Ed Roland)
COLLECTIVE SOUL
Produced by Ed Roland & Matt Serletic for Rising Storm Productions
From the Atlantic album #82745-"COLLECTIVE SOUL"
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

DIV. OF WAYSIDE RECORDS, INC.

natural sound



Produced By
Paul Burnell

Back Bay
B.M.I.
2:24

NS-2001

FINGER PICKIN' POLKA

(Norman Vautour)

WESTERN PARTNERS

44 CONCORD ST., MAYNARD, MASS.

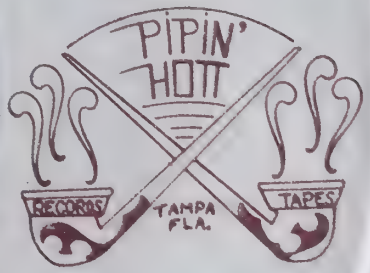

DIV. OF WAYSIDE RECORDS, INC.
natural sound
Produced By
Paul Burnell
Back Bay
B.M.I.
2:33
NS-2001
JUST YESTERDAY
(Fred Richard)
WESTERN PARTNERS
44 CONCORD ST., MAYNARD, MASS.

BEGGARS' OPERA

T. True, R. Shokes,
G. Kingery, & J. Dixon



SIDE A
(NR12062-1)
Double "T"
Music - BMI
TIME 4:05



WISDOM

(G. Kingery / R. Shokes)

Special thanks: D. Campton

I'VE BEEN WAITING (SO LONG)

(T. True / R. Shokes)

SIDE AA
(NR12062-2)
Double "T"
Music - BMI
TIME 3:16

PIPIN' HOTT
RECORDS
TAMPA FLA.
TAPES

BEGGARS' OPERA

T. True, R. Shokes,
G. Kingery & J. Dixon


D. L. V.
DISCOS LARGA VIDA
5056
45 RPM
Ranchera
2:52
CAMINITO DE RIELES
(D. D. A,)
EL PALOMO Y EL GORRION
5056- A
Manufactured in the U.S.A. by FALCON Record Co., McAllen, Texas


D. L. V.
DISCOS LARGA VIDA
5056
45 RPM
Ranchera
2:22
Ramms --BMI
Pedro
DESILUSION
(Lictor Guzman Cardoso)
EL PALOMO Y EL GORRION
5056-B
Manufactured in the U.S.A. by FALCON Record Co., McAllen, Texas

SARDIS

RECORDS



Arthur Smith
Studios
℗ 1974
45 RPM

Clay Music
Corp. BMI
Side One
Time: 2:30
475-28A

WALK THE ROAD OF LOVE

(E. Cockerham)

BARBARA MARION

SARDIS

RECORDS



Arthur Smith
Studios
℗1974
45 RPM

Summit Music
Corp. ASCAP
Side Two
Time: 2:20
475-28B

THE END OF THE WORLD

(S. Dee & A. Kent)

BARBARA MARION


QUICKSILVER
QS-900
(QS-900-A)
45 RPM
© 1985
Time: 4:25
"HOW DO YOU DO"
(A LOVE SONG)
(Billy Misener)
BILLY MISENER
From the album "Night Fire" QS-9005
An Aurasion Production for the
Georgetowne Sound


QUICKSILVER
QS-900
(QS-900-B)
45 RPM
℗ 1985
Time: 3:29
"YOU AND ME"
(Billy Misener)
BILLY MISENER
From the album "Night Fire" QS-9005
An Aurasion Production for the
Georgetowne Sound


CHAPEL
RECORDS
45 RPM
SIDE 1
C-1001
Tune 1—GREAT GOD WHAT DO I SEE—1:27
Tune 2—THIS IS MY FATHERS WORLD—1:40
DANTE PERFUMO
Accompanied by Mavis Marso


CHAPEL
RECORDS
45 RPM
Tune 1—1:30
Tune 2—1:37
SIDE 2
C-1002
Tune 1 . . . 1:30
WHEN THE KING SHALL CLAIM HIS OWN
Tune 2 . . . 1:37
BENEATH THE CROSS OF JESUS
DANTE PERFUMO
Accompanied by Mavis Marso

TAM

Produced by
John R. Craig

Maggie Magee
Music BMI

SIDE A
2:55

TRS 8102
(G-1507A)
STEREO

SOUTHERN CANNONBALL

(M. McCoy)

MIKE McCOY

℗1981 TAM Records

TAM Records - Box 1676 - Lenoir, N.C. 28645

TAM

Produced by
John R. Craig

Maggie Magee
Music BMI

SIDE B
3:10

TRS 8102
(G-1507B)
STEREO

LONELY AND BLUE

(M. McCoy - J. Craig)

MIKE McCOY

℗1981 TAM Records

TAM Records - Box 1676 - Lenoir, N.C. 28645

FAR ACROSS THE DEEP OCEAN

(Robert G. Brown)

ASTRO
RECORDS



Carleen Pub. Co.
BMI
(1372)
TIME: 2:35

SAL CARSON

With
THE GLENNS
And The
SAL CARSON ORCHESTRA
Arranged By
BOB SISCO

THROUGH ALL THE YEARS

(Robert G. Brown)



ASTRO
RECORDS

Carleen Pub. Co.
BMI
(1373)
TIME: 2:21

SAL CARSON

With The
SAL CARSON ORCHESTRA
Arranged By
BOB SISCO


MIAMI RECORDS
RANCHERA
℗ 1973
2112
NO ME LO TOMES A MAL
(José Angel Espinoza)
HERMANAS FLORES
(PY-334-A)
MANUFACTURED AND DISTRIBUTED IN THE U.S.A. UNDER LICENSE FROM POLYDOR INC. ®


MIAMI RECORDS
RANCHERA
℗ 1973
2112
ME ESTAN ROBANDO
(Roberto Safra Jiménez)
HERMANAS FLORES
(PY-334-B)
MANUFACTURED AND DISTRIBUTED IN THE U.S.A. UNDER LICENSE FROM POLYDOR INC. ®

Produced By Rick Miller
Engineered By Thomas T. Behnke II
for

Creative Touch Productions
Petaluma, California

Stereo
Side A

Time: 2:38
45 RPM Stereo
(41085)

THERE ARE SO MANY LOST PEOPLE

(Priscilla Hansen Verner)

LISA BANEY

℗ 1982 Creative Touch Productions
ASCAP

Produced By Rick Miller
Engineered By Thomas T. Behnke II
for

Creative Touch Productions
Petaluma, California

Julie, Scott &
Travis Verner

Heidi & Rhett
Lewis



Stereo
Side B

Time: 2:22
45 RPM Stereo
(41085)

Lisa Lambert

Susannah Murray

EVERY YEAR AT CHRISTMAS TIME

(Priscilla Hansen Verner)

℗ 1982 Creative Touch Productions
ASCAP



Joint Artists

Joint Artists
Music Company
BMI (3:50)

JA-452-S1

Prod. By:
Chuck Daniels
A&R: Bob Stern
& Tim Ackerman

I DIG HOME MADE

(Bill Skeffington)

BOB RAINS



Joint Artists

Joint Artists
Music Company
BMI (3:30)

JA-452-S2

Prod. By:
Chuck Daniels
A&R: Bob Stern
& Tim Ackerman

IT'S A GREAT DAY TODAY

(John Cates)

BOB RAINS

Hart, Cross, Bittner
Productions

HOT CROSS BUNS



SIDE A

45 RPM

DON'T BE CROSS 3:01

Written and Arranged by
JOHN CROSS

Hart, Cross, Bittner
Productions

HOT CROSS BUNS

SIDE B

45 RPM



SWEET OR SOUR 3:57

Written and Arranged by
JOHN CROSS
Lyrics by
JOE ALLEGRA


ANX
records
1029-A
ASCAP
Organist: DOMINIC
Guitars & Uke:
GEORGE STEELE
DAVE BEELER
THE HAWAIIAN WEDDING SONG
(King)
108 WALTZ


RNX
records
1029-B
ASCAP
Organist: DOMINIC
Guitars & Uke:
GEORGE STEELE
DAVE BEELER
THE MOON OF MANAKOORA
(Newman)
108 WALTZ



P.O. Box 6607

Burbank, Calif.
91510

1221-A

BMI

Organist:
Dominic

OOM-PAH-PAH-WALTZ

(Bart)

168 WALTZ


FINX
records
P.O. Box 6607
Burbank, Calif.
91510
1221-B
BMI
Organist:
Dominic
MAMAS DON'T LET YOUR BABIES
GROW UP TO BE COWBOYS
(Bruce)
168 WALTZ


ANX records
P.O. Box 6607
Burbank, Calif.
91510
1183-A
BMI
Organist:
Dominic
DADDY DON'T YOU WALK SO FAST
(Callander & Stephens)
104 FOX TROT


NX
records
P.O. Box 6607
Burbank, Calif.
91510
1183-B
BMI
Organist:
Dominic
STAND BY YOUR MAN
(Wynette & Sherrill)
104 FOX TROT


J.R. PRODUCTIONS
JR RECORDS
Produced by
Junior Reid
Distributed By
J.R. PROMOTIONS
18 Lynsie Crescent
(off Dunrobin Rd.)
Kingston 5
Tel: 931-0538
Made in Jamaica
(P) (C) 1992
THIS IS MY LIFE
PINCHERS
ALL RIGHTS RESERVED


J.R. PRODUCTIONS
VR
RECORDS
Produced by
Junior Reid
Distributed By
J.R. PROMOTIONS
1B Lynsie Crescent
(off Dunrobin Rd.)
Kingston 5
Tel: 931-0538
Made in Jamaica
(P) (C) 1992
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COLUMBIA
FOR DEMONSTRATION
USE ONLY
NOT FOR SALE
EYDIE
GORME
4-44299
ZSP 119978
2:27
LIFE IS BUT A MOMENT
(Canta Ragazzina)
-L. Kusik - E. Snyder - I. Pattacini-
Arr. & Cond. by Mitch Leigh
Prod. by Mike Berniker
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
45 RPM
EYDIE GORME
4-44299
ZSP 135910
2:40
WHAT MAKES ME LOVE HIM?
-J. Bock - S. Harnick-
(From the Musical Production "The Apple Tree")
Arranged by Jack Andrews
Conducted by Joe Guercio
Produced by Mike Berniker
℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

MCA RECORDS

ME AND MILLIE
(Bobby Goldsboro)

STEREO

PROMOTION COPY NOT FOR SALE

MCA - 40705
(MC 6078)



House of Gold Music, Inc.
(2:19) (BMI)

RONNIE SESSIONS
PRODUCED BY CHIP YOUNG
℗1977 MCA RECORDS, INC.

©1973 MCA RECORDS, INC. MFD BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608

THESE ARE THE THINGS YOU ARE

(Loren Nichols)



Bowie Music
BMI

2:07

4405
(45-33877)

Produced By:
KARL ENGEMANN

TOMMY SANDS

Orchestra Conducted By
Jimmie Haskell

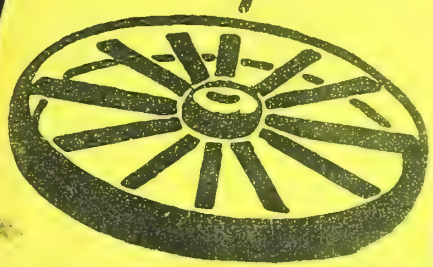
MADE BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

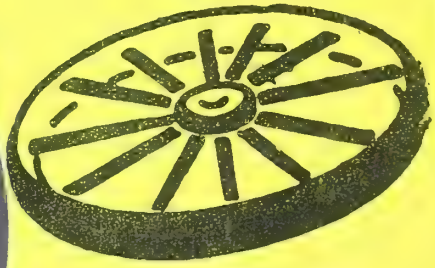

THE
OLD OAKEN BUCKET
(Ervin Drake)
Capitol
RECORDS
Court Music Corp.
ASCAP
2:43
4405
(45-33879)
Produced By:
KARL ENGEMANN
TOMMY SANDS
Orchestra Conducted By
Jimmie Haskell


WAGON WHEEL
RECORDINGS
WW 507
(59X11)
SIDE 1
CUED
"BLUE, BLUE DAY"
Cues: JOHN WINTERS
Music by THE WAGON-MASTERS


WAGON WHEEL
RECORDINGS
WW 507
(59X11)
SIDE 2
INSTRUMENTAL
"BLUE, BLUE DAY"
Music by
THE WAGON-MASTERS
P.O. Box 364
Arvada, Colo.

WAGON WHEEL
RECORDINGS





W.W. 508

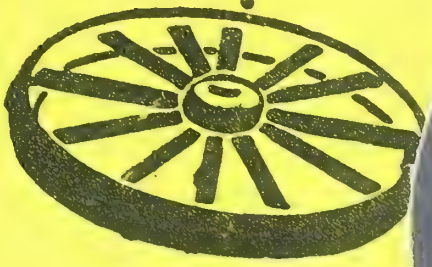
Side 1
Inst.

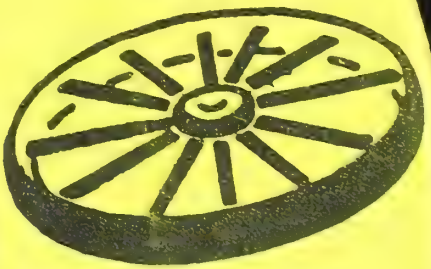
MUSIC IS MY WOMAN

Music By:

The Wagon Masters

WAGON WHEEL
RECORDINGS





W.W. 508

Side 2
Cued

MUSIC IS MY WOMAN

Cued By: George N. Smith

Music By:
The Wagon Masters


WAGON WHEEL
RECORDINGS
WW 125
SIDE 1
INSTRUMENTAL
"DUELING BANJOS"
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.


WAGON WHEEL
RECORDINGS
WW 125
SIDE 2
INSTRUMENTAL
"PITTER PATTER"
Music by:
THE WAGON MASTERS
P.O. BOX 364
ARVADA, COLO.

RCA VICTOR



47-7913

Amadeo Music
ASCAP
M2PW-0324
2:01

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY
Producer
Neely Plumb

A HUNDRED YEARS AGO

(Gary Oakes)

THE LIMELITERS

TMK(S) ® REGISTERED MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


RCA VICTOR
47-7913
Amadeo Music
ASCAP
MZPW-0358
2:11
45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY
Producer
Neely Plumb
PACO PECO
(Pronounced Pah-co Pay-co)
(Neely Plumb)
THE LIMELITERS
REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

45 RPM

ATCO

RECORDS





45-6911
Pub., Castle Hill, ASCAP
Time: 2:58

VOCAL
ST-72-C-25195 SP
From Atco LP 7015
℗1972 Atlantic
STEREO

STOP AND START IT ALL AGAIN

(J. Edwards)

JONATHAN EDWARDS

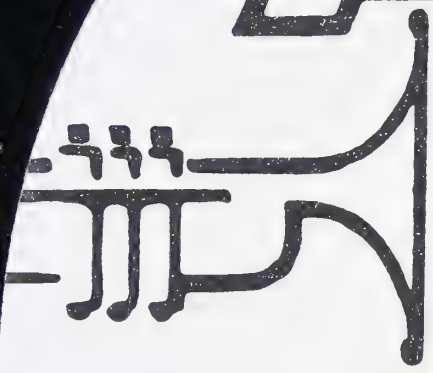
Produced by Peter Casperson for North Country Productions, Ltd.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS





45-6911
Pub., Castle Hill, ASCAP
Time: 2:53

VOCAL
72-C-25195 SP
From Atco LP 7015
℗1972 Atlantic
MONO

STOP AND START IT ALL AGAIN

(J. Edwards)

JONATHAN EDWARDS

Produced by Peter Casperson for North Country Productions, Ltd.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


A PRODUCT OF BASF SYSTEMS, A DIVISION OF BASF WYANDOTTE CORPORATION, BEDFORD, MASS. 01730
BASF
MADE IN U.S.A.
PROMOTION COPY
NOT FOR SALE
B 15347 A
Produced by
Carl Strube at
Commercial
Ventures,
Bangor, Maine
SIDE 1
Critique Music
BMI
STEREO
45 RPM
2:37
TAKE ME BACK
(Bouchard, Gass, Meister)
GARY MEISTER
℗ 1974

JOHNNY DARRELL

PROMOTION COPY
NOT FOR SALE

STEREO
SUA 50292
ZTS 124805
Time: 3:18

UNITED ARTISTS RECORDS

Unart Music Corp. BMI

PLUG SIDE

"WITH PEN IN HAND"

(B. Goldsboro)
Produced by Bob Montgomery
Arranged by Don Tweedy

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.

JOHNNY DARRELL

PROMOTION COPY
NOT FOR SALE

STEREO
SUA 50292
ZTS 124806
Time: 2:53

UNITED ARTISTS RECORDS

United Artists
Music Co., Inc.
ASCAP

"POETRY OF LOVE"

(Billy Edd Wheeler)
Produced by Bob Montgomery
Arranged by Don Tweedy

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25239
(203,021)
Square Dance
Instrumental
HAULOVER
(hoedown)
Music: Russal's Men


GRENN, Inc.
CALLER
P. O. Box 16, Bath, O.
45 RPM
25239
(203,022)
Square Dance
Instrumental
JIGSAW
(hoedown)
Music: Russal's Men


GRENN, Inc.
CALLER
P.O. Box 16, BATH, O.
45 RPM
25278
(25278-A)
Square Dance
Instrumental
Hoedown
HEY MOLLY
Music Russal's Men


BRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25278
(25278-B)
Square Dance
Instrumental
Hoedown
SQUARE STONE
Music Russal's Men


CALER
GRENN, Inc.
P.O. Box 14, Bath, S.C.
45 RPM
26001
(79266)
Round Dance by
Nita and
Manning
Smith
TENNESSEE TWO STEP
Music - RUSSAL'S MEN
Printed In U.S.A.


CALLER
P.O. BOX 16, SEATTLE 9
45 RPM
26001
(79267)
Round Dance by
Grace and
Palmer
Boeger
TEASING
Music - RUSSAL'S MEN
Printed in U.S.A.


GRENN, Inc.
TOP CALLER
P.O. Box 16, Bath, O.
45 RPM
25068
(79641)
Square Dance
Instrumental
MONONGAHELA
(Al Russ)
Music - RUSSAL'S MEN


CALICO
45 RPM
Square Dance
Instrumental
WHIFFLETREE
(Al Russ)
Music - RUSSAL'S MEN


GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45 RPM
25184
(202,919)
Square Dance
With Call
Dance by
Chip
Hendrickson
RED RIVER VALLEY
Caller: Chip Hendrickson
Music: Russal's Men


GRENN, Inc.
P.O. BOX 16, BATH, O.
CALLER
45 RPM
25184
(202,019)
Square Dance
Instrumental
Dance by
Chip
Hendrickson
RED RIVER VALLEY
Music: Russal's Men

GRENN, Inc.

P.O. Box 16, Bath, O.

CALLER

45 RPM

25200

(202,339)



Square Dance

With Call

Dance By

Dick Leger

ROUND AND ROUND

Caller: Dick Leger

Music: Russal's Men


GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 RPM
25200
(202,340)
Square Dance
Instrumental
Dance By
Dick Leger
31
ROUND AND ROUND
Music: Russal's Men

MFD. BY CAPITOL RECORDS, INC. U. S. A.

Capitol

REG. U.S. PAT. OFF. MARCA REGISTRADA

SOUNDS AND SONGS

THE AL BELLETTO SEXTET

ALBUM
3-6514

(F3-6514)

1. RUSS JOB
(Russ Freeman)

2. YOU'D BE SO NICE TO COME HOME TO
(Cole Porter)

KENTON PRESENTS JAZZ


MFD. BY CAPITOL RECORDS, INC. U. S. A.
Capitol
REG. U.S. PAT. OFF. MARCA REGISTRADA
SOUNDS AND SONGS
THE AL BELLETTO SEXTET
ALBUM
3-6514
(F4-6514)
1. JEEPERS CREEPERS
(Harry Warren-Johnny Mercer)
2. I WAS THE LAST ONE TO KNOW
(Hub Atwood)
KENTON PRESENTS
JAZZ


GRENN
45 RPM
15018
(203,091)
Instrumental
Round Dance By
Cal and
Judy Campbell
C. J. MIXER
Music Al Russ Orchestra


TWELOREHN ENTERPRISES, INC.
P.O. Box 13, BATH, OHIO.
GRENN
45 RPM
15018
(201,144)
Instrumental
Round Dance By
Bruce and
Shirley Johnson
LEFT FOOTERS ONE-STEP
Music Al Russ Orchestra


GRENN
Sept. 1987
17102-A
708006XA
Round Dance by
Ted & Luella
Floden
DOODLEY DOO
(instrumental two-step)
Music: Al Russ Orchestra
(Butler-Flynn)
(Bron Sydney Mus. Co.)
ASCAP


GRENN
Sept. 1987
17102-B
708006XB
Round Dance by:
Ted & Luella
Floden
DOODLEY DOO
Vocal cues: Ted Floden
Music: Al Russ Orchestra
(Buller-Flynn)
(Bron Sydney Mus. Co.)
ASCAP


GRENN
45 rpm
14285-A
003059XA
1455
Round Dance by:
Richard & Jo Anne
Lawson
ON THE CAROUSEL
(waltz) (68 bpm)
Music: Al Russ Orchestra


GRENN
45 rpm
14285-B
003059XB
1455
Round Dance by:
Gordon & Thelma
Meisel
BIG MOUNTAIN RHUMBA
(132 bpm)
Music: Al Russ Orchestra

GRENN®

45 rpm
12155-A
6075-11A

Square Dance by:
Earl Johnston

THERE'LL BE SOME CHANGES

(instrumental)

Music: Al Russ Orchestra

GRENN®

45 rpm
12155-B
6075-11B



Square Dance by:
Earl Johnston

THERE'LL BE SOME CHANGES

Vocal: Earl Johnston

Music: Al Russ Orchestra

GRENN®

Apr. 1992

17003-A

203036XA

Round Dance by:
Dave & Jeanne
Trowell

JAPANESE SOFT SHOE


GRENN
Apr. 1962
17003-B
203036X8
Round Dance by
Dave & Jeanne
Howell
JAPANESE SOFT SHOE


GRENN
June 1982
17008-A
205004XA
Round Dance by:
Eva & Joe
Hankins


GRENN
June 1982
17008-B
205004XB
Round Dance by:
Eva & Joe
Hankins
DEEP PURPLE


DUNHILL
abc
RECORDS
Troutdale Music
Publishers, Inc.
(BMI)
Time: 3:40
45-D-4182
01285 SP
Producer:
Gabriel Mekler
"ROCK ME"
(John Kay)
STEPPENWOLF
Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


DUNHILL
abc
RECORDS
Trousdale Music
Publishers, Inc.
(BMI)
Time: 3:10
45-D-4182
01290 SP
Producer:
Gabriel Mekler
"JUPITER CHILD"
(John Kay/Michael Monarch/Jerry Edmonton)
STEPPENWOLF
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CAFFETTA
RADIO
STATION
COPY
45 RPM
ZS7 8003
JZS7 8003-I
2:15
Publisher:
Sock Music, Inc.
(BMI)
NO. 1 MOMMA
-R. Jiminez-P. Martone-S. Viscuso-T. Scorsone-
LOCK, STOCK AND BARREL
(T.W.P.)
Produced by Bob Gaudio
& Mike Petrillo
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

CAMEO

RADIO
STATION
COPY



45 RPM
ZS7 8003
JZS7 8003-2
2:51
Publisher:
Sock Music, Inc.
(BMI

ALL BECAUSE OF YOU

- P. Martone -

LOCK, STOCK AND BARREL

(T.W.P.)

Produced by Bob Gaudio
& Mike Petrillo

DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

PALOMAR



Pub: Winneton
Music Corp.-BMI
Time: 2:25
PA-200

45-2200-V

PROMOTIONAL COPY

SEND FOR ME

(Ollie Jones)

WADE and JAMIE

Made in U.S.A. - Dist. by
London Records, Inc.

PALOMAR



Pub: Englewood
Pub., Inc.-BMI
Time: 2:35
PA-201

45-2200-V

PROMOTIONAL COPY

DON'T PUT OFF 'TILL TOMORROW

(Billy Storm)

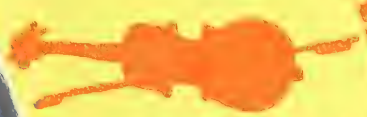
WADE and JAMIE

Made in U.S.A. - Dist. by
London Records, Inc.

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-323-A
3-85

Two-Step by:
Bill & Nono
Lizut

LAZY RIVER JIVE

1. Music Only
2. Cues By: Charlie Proctor

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-323-B
3-85

Two-Step by:
Irv & Betty
Easterday

SOUTHTOWN U.S.A.

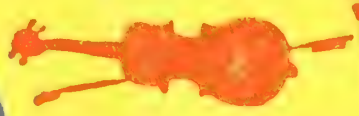
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-235-A



Waltz

"SHENANDOAH WALTZ"

Dance by: Vaughn & Jean Parrish

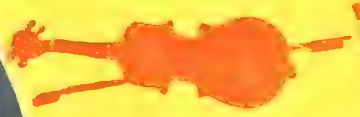
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-235-B



Two-Step

33

DREAM STREET

Dance by: Jerry & Jo Gierok

BELCO RHYTHM BOYS BAND


Blue Star
For
Square Dancing
Singing Call
Called
BS-1920-A
ALL I EVER NEED IS YOU
Time 3:48 —Tempo 128 — Key Eb
Caller: MARSHALL FLIPPO
Music By:
THE BLUE STAR
RHYTHMAIRES
SH-2006
Houston, Texas
Record Service


Blue Star
For
Square Dancing
BS-1920-B
Singing Call
Instrumental
ALL I EVER NEED IS YOU
Time 3:48 —Tempo 128 — Key Eb
Music By:
THE BLUE STAR
RHYTHMAIRES
SH-2007
Houston, Texas
Wombach Record Service


Blue Star
For
Square Dancin'
BS-1841-A
Hoedown
Instrumental
Merrbach Record Service
Houston, Texas
BOOGEY
Time 3:17 - Tempo 134 - Key C
Music By:
THE TEXANS
ACA-5879


BlueStar
For
Square Dancin'
BS-1841-B
Hoedown
Instrumental
AL'S HOEDOWN
Time 3:37 - Tempo 134 - Key A
Music By:
THE TEXANS
ACA-5880
Merrbach Record Service
Houston, Texas


BlueStar
BS-1716-A
Singing Call
Called
CITY LIGHTS
Time 3:50 - Tempo 128 - Key F
Caller: Sal Fanara
Music By:
THE TEXANS
ACA-5490
Merrybach Record Service
Houston, Texas


BlueStar
For
Square Dancers
BS-1716-B
Singing Call
Instrumental
Merrback Record Service
Houston Texas
CITY LIGHTS
Time 3:50 - Tempo 128 - Key F
Music By:
THE TEXANS
ACA-5491


Blue Star
Square Dancin'
BS-1617-A
Patter Call
Called
THE CAPER
Caller: Marshall Flippo
Music By:
THE TEXANS
ACA-4734
Merrbach Record Service
Houston, Texas


BlueStar
For
Square Dancin'
BS-1617-B
Hoedown
Instrumental
THE CAPER
Time 3:23 - Tempo 130 - Key G
Music By:
THE TEXANS
ACA-4735
Merrbach Record Service
Houston, Texas


HI HAT
ROUND DANCE RECORDS
855-A
(AANH)
Rosalie Wile
PO Box 59
Newton, NH 03858
"GREEN ALLIGATORS"
Music By
DICK CARY


HI HAT
ROUND DANCE RECORDS
855-B
(AAND)
Choreography
Sonny & Cootsie
Broome
Produced by
PETE METZGER
"DAY DREAM"
Music By
FRANK STERLING

roper records ©

PERFECT FOR LISTENING & DANCING



XX 516-A

Time: 3:04

32 MPM

HOKEY

POKEY

Instrumental

SPECIAL SERIES

HULLY GULLY

The ROPER DANCE ORCHESTRA

Produced by Franc Peri

Manufactured by Roper Records Inc Long Island City, N.Y. 11101

roper records ©

PERFECT FOR LISTENING & DANCING

XX 516-B
Time: 2:59

32 MPM
HULLY
GULLY
Instrumental

SPECIAL SERIES

HOKEY POKEY

(Laprise-Macak-Baker) 4 Star Music

THE ROPER DANCE ORCHESTRA

Produced by Franc Peri

Manufactured by Roper Records Inc. Long Island City, N. Y. 11104


GRENN
45 rpm
14287-A
004058XA
1455
Round Dance by:
Ted & Luella
Floden
ROSE
Music: Al Russ Orchestra

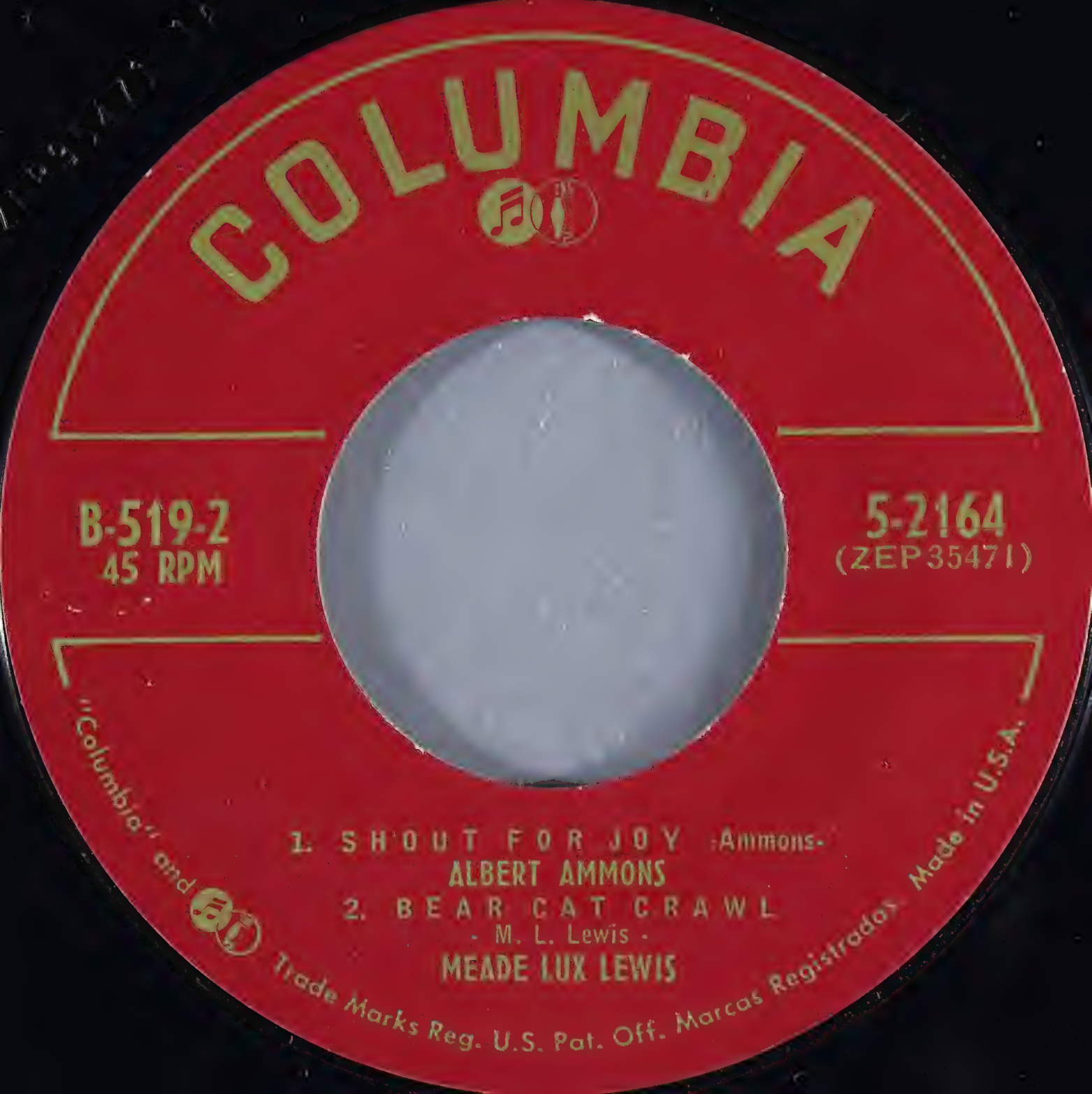

GRENN
45 rpm
14287-B
004098XB
1455
Round Dance by
Bill & Marie
Brown
SMALL FRY
(Instrumental)
Music: Al Russ Orchestra


GRENN
45 RPM
14017
(78745)
Round Dance By
Magdalene
and
Floyd Bohart
DOMANI WALTZ
AL RUSS
ORCHESTRA


TWELGREENN ENTERPRISES, INC.
P.O. BOX 10, BAYM, OHIO.
GRENN
45 RPM
14017
(78746)
Round Dance By
Alis and Dan
Pearson
LOVER'S GUITAR
(Comp. Davies)
Music - AL RUSS
ORCHESTRA


COLUMBIA
B-519-1
45 RPM
5-2163
(ZEP35470)
1. BOOGIE WOOGIE -P. Johnson-
PETE JOHNSON
2. K.K. BOOGIE -Kersey-R. Allen-
HENRY "RED" ALLEN
& his ORCH.
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-519-4
45 RPM
5-2163
(ZEP 35473)
BOOGIE WOOGIE PRAYER
-M. L. Lewis-P. Johnson-Ammons-
MEADE LUX LEWIS, PETE JOHNSON,
ALBERT AMMONS
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


COLUMBIA
B-519-2
45 RPM
5-2164
(ZEP35471)
1. SHOUT FOR JOY -Ammons-
ALBERT AMMONS
2. BEAR CAT CRAWL
- M. L. Lewis -
MEADE LUX LEWIS
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas
Made in U.S.A.


COLUMBIA
B-519-3
45 RPM
5-2164
(ZEP 35472)
1. GOIN' AWAY BLUES - Vocal: Joe Turner -P. Johnson-
2. ROLL 'EM PETE - Vocal: Joe Turner
-P. Johnson-
JOE TURNER and
PETE JOHNSON
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale

MONO

DJ-410
(73633)
1-51471
Time: 2:17

Coal Miners
Music (BMI)



PRODUCED BY
JERRY
KENNEDY

℗1974
Phonogram Inc.

From MERCURY'S
Album A MAN
AND HIS MUSIC
SRM-1-1016

ANOTHER YOU

(J. Peppers)

FARON YOUNG

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale

STEREO

DJ-410
(73633)

2-51471
Time: 2:17

PRODUCED BY
JERRY
KENNEDY

From MERCURY'S
Album A MAN
AND HIS MUSIC
SRM-1-1016

Coal Miners
Music (BMI)

℗1974
Phonogram Inc.

ANOTHER YOU

(J. Peppers)

FARON YOUNG

UNITED ARTISTS MUSIC AND RECORDS GROUP, INC. • LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. • ALL RIGHTS RESERVED

MONO

PROMO
NOT FOR SALE

UNITED ARTISTS RECORDS

℗1978
United
Artists
Music And
Records
Group, Inc.



DOTTIE
WEST
Produced by
Larry Butler

UA-X1209-Y
(UA-19397)
2:08
(Intro :11)
From the
United Artists LP
"Dottie"
UA-LA860-G

COME SEE ME AND COME LONELY

(R. Lane)
Tree Publ. Co., Inc. BMI
Engineer: Billy Sherrill
Strings Arr. by Bill Justis

UNITED ARTISTS MUSIC AND RECORDS GROUP, INC. • LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. • ALL RIGHTS RESERVED

STEREO

PROMO
NOT FOR SALE

UNITED ARTISTS RECORDS

℗1978
United
Artists
Music And
Records
Group, Inc.



DOTTIE
WEST
Produced by
Larry Butler

UA-X1209-Y
(UAST-19397)
2:08
(Intro :11)

From the
United Artists LP
"Dottie"
UA-LA860-G

COME SEE ME AND COME LONELY

(R. Lane)
Tree Publ. Co., Inc. BMI
Engineer: Billy Sherrill
Strings Arr. by Bill Justis

RCA



Produced by
Mike Berniker
Arranged by
Byron Olson

MONO
JH-13453
(PB-13453)
PA-13453-C
NOT FOR SALE
Warner Bros.
Music, ASCAP
4:11
Intro: 10
End: Fade

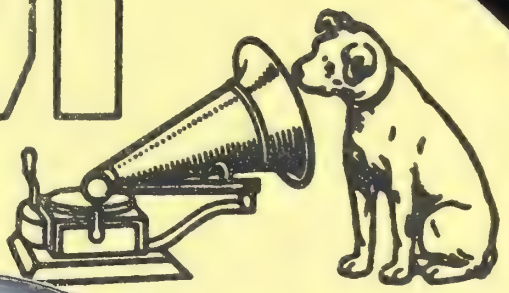
SO IT GOES

(from the "So It Goes" album, AFL1-4272)
(Mason-Johnson-Gould)

PERRY COMO

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1983 RCA RECORDS

RCA



Produced by
Mike Berniker
Arranged by
Byron Olson

STEREO
JH-13453
(PB-13453)
PB-13453-A
NOT FOR SALE
Warner Bros.
Music, ASCAP
4:11
Intro: 10
End: Fade

SO IT GOES

(from the "So It Goes" album, AFL1-4272)
(Mason-Johnson-Gould)

PERRY COMO

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗1983 RCA RECORDS

RCA

PERRY COMO
Arranged and Conducted by
Bill McElhiney
Produced by: Chet Atkins



MONO
DJA0-0096
(APB0-0096)
APA0-0096-C

NOT FOR SALE

Milene Music, Inc., BMI
3:19
Intro :11
End: Fade

LOVE DON'T CARE(Where It Grows)
(Tupper Saussy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

PERRY COMO
Arranged and Conducted by
Bill McElhiney

Produced by: Chet Atkins



MONO
DJA0-0096
(APB0-0096)
APA0-0096-D

NOT FOR SALE

Viva Music, Inc., BMI
2:21
Intro: 12
End: Cold

WALK RIGHT BACK
(Sonny Curtis)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS


PERRY COMO
Arr. and cond. by Nick Perito
Producer: Pete Spargo
NOT FOR SALE
STEREO
APB0-0225
APB0-0225-A
Victor
Famous Music
Corp., ASCAP
2:47
BEYOND TOMORROW (Love
Theme From "Serpico") (from
the Paramount Picture "Serpico")
(L. Kusik-M. Theodorakis)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • © 1974 RCA RECORDS

PERRY COMO
Arranged by Cam Mullins

Producer: Chet Atkins

RCA



STEREO
APB0-0225
APB0-0225-B
Victor

Roncom Music,
ASCAP
2:50

IT ALL SEEMS TO FALL INTO LINE (from the "And I Love You So" album)(Al Stillman-Ben Weisman)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

PHILIPS

40175
PHW1-30849



Serendipity
Publishing
Corp.
(BMI) 2:42

Vocal - From
PHILIPS' Album
THE SERENDIPITY
SINGERS
PHM-200-115
Produced by
Fred Weintraube
& Bob Bowers

✽✽ CROOKED LITTLE MAN ✽✽

(Arr. & Adapted by Bowers, Sennett & Madden)

THE SERENDIPITY SINGERS

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

40175
PHW1-30865



Serendipity
Publishing
Corp.
(BMI) 2:30

Vocal - From
PHILIPS' Album
THE SERENDIPITY
SINGERS
PHM-200-115
Produced by
Fred Weintraube
& Bob Bowers

FREEDOM'S STAR

(Bryan Sennett)

THE SERENDIPITY SINGERS

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION


MUSICOR
RECORDS
MU 1202
ZTSP 1202A
Time: 2:13
Leo Feist, Inc.
Produced by:
Paul Kaufman
PROMOTION COPY
NOT FOR SALE
DOMMAGE, DOMMAGE
(P. Vance-L. Pickriss)
STEVE ROSSI
Arr. & Cond. by: Garry Sherman
MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N. Y. • MADE IN U.S.A.

MUSICOR
RECORDS

MU 1202
ZTSP 1202B
Time: 2:31



Miller Music
ASCAP
Produced by:
Paul Kaufman

PROMOTION COPY

NOT FOR SALE

PATHFINDER

(R. Maxwell-C. Sigmond)

STEVE ROSSI

Arr. & Cond. by: Garry Sherman

MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N. Y. • MADE IN U.S.A.


Epic
MAM
DJ
RE-SERVICE
MONO
45 RPM
Arranged by
Jimmie Haskell
DEMONSTRATION
NOT FOR SALE
8-50365
ZSP 163102
℗ 1977
Management
Agency and
Music Ltd.
Intro. :16
3:27
Publisher:
Silver Blue
Music, Ltd.
(ASCAP)
GOODBYE MY FRIEND
-A. Bernstein - R. Adams- Taken From The Epic Lp:
"MIRACLES BY ENGELBERT HUMPERDINCK" PE 34730
ENGELBERT HUMPERDINCK
Produced by Joel Diamond for Silver
Blue Productions, Ltd.
"EPIC," MARCA REG.

Epic

MAM

DJ
RE-SERVICE
STEREO
45 RPM

Arranged by
Jimmie Haskell



DEMONSTRATION
NOT FOR SALE

8-50365
ZSS 162943
℗ 1977
Management
Agency and
Music Ltd.
Intro. :16
3:27
Publisher:
Silver Blue
Music, Ltd.
(ASCAP)

GOODBYE MY FRIEND

-A. Bernstein - R. Adams- Taken From The Epic Lp:
"MIRACLES BY ENGELBERT HUMPERDINCK" PE 34730

ENGELBERT HUMPERDINCK

Produced by Joel Diamond for Silver
Blue Productions, Ltd.

®"EPIC," MARCA REG.

Capitol RECORDS

MORE THAN THE EYE CAN SEE

(Bob Crewe-Larry Weiss)

MOR
1967 #47

PROMOTION RECORD

Saturday Music, Inc.
BMI—2:35



NOT FOR SALE

Produced by:
Tom Morgan &
Marvin Holtzman

AL MARTINO

Orchestra conducted by
Peter de Angelis

P 5989

(45-26716)

Capitol RECORDS

RED IS RED

(T. P. West)

PROMOTION RECORD

Pamco Music, Inc.
BMI—2:10



NOT FOR SALE

Produced by:
Tom Morgan &
Marvin Holtzman

AL MARTINO

Orchestra conducted by
Peter de Angelis

P 5989

(45-26671)


MELODY OF LOVE
(Tom Glazer-H. Englemann)
Shapiro, Bernstein & Co., Inc. & Theodore Presser Company
ASCAP-2:22
6108
(45-26116)
starline™
Capitol
REG. U.S. PAT. OFF.
RECORDS
AL MARTINO
Originally released:
November 1965
MFD. BY CAPITOL RECORDS, INC. U.S.A. • T.M. Capitol MARCA REG.


Mercury
70781X45
YW12159
Harms, Inc.
(ASCAP) 2:30
Instrumental
Rel. Dec. 30, 1955
A Theme. From
"THE THREE PENNY OPERA" (MORITAT)
(Weill-Brecht)
RICHARD HAYMAN
And
JAN AUGUST
MERCURY RECORD CORPORATION, MADE IN U.S.A.


Mercury
70781X45
YW12163
Broadway Music
(ASCAP) 2:13
Instrumental
Rel. Dec. 30, 1955
I'LL BE WITH YOU IN APPLE BLOSSOM TIME
(VonTilzer-Fleeson)
RICHARD HAYMAN
And
JAN AUGUST
MERCURY RECORD CORPORATION, MADE IN U.S.A.


EmArcy
EP-1-6008A
HL-90—HL-91
Instrumental
1. SEPTEMBER IN THE RAIN
2. YOU OUGHT TO BE IN PICTURES
WILLIE SMITH
MERCURY RECORD CORPORATION MADE IN U.S.A.


EmArcy
EP-1-6008B
HL-92—HL-93
Instrumental
1. MOTEN SWING
2. WILLOW WEEP FOR ME
WILLIE SMITH
MERCURY RECORD CORPORATION MADE IN U.S.A.

EXTENDED PLAYING

Norgran Records



EP N-8-A
(10,432)

LESTER YOUNG
WITH THE
OSCAR PETERSON
TRIO

AD LIB BLUES

(Under the personal supervision
of Norman Granz)

JAZZ AT THE PHILHARMONIC, INC.--MADE IN U.S.A.

EXTENDED PLAYING

Norgran Records



EP N-8-B
(10,433)

LESTER YOUNG
WITH THE
OSCAR PETERSON
TRIO

JUST YOU, JUST ME

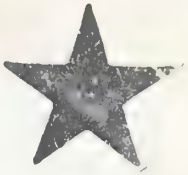
(Under the personal supervision
of Norman Granz)

JAZZ AT THE PHILHARMONIC, INC.-MADE IN U.S.A.


DISCOS CBS INTERNATIONAL
CBS
TM
DEMONSTRATION
NOT FOR SALE
DBS 81066
(DBS 81066 A)
45 RPM
STEREO
4:39
A
℗ 1989,
Miami, Fl.
CABALLO VIEJO/BAMBOLEO
CABALLO VIEJO -Simon Diaz- BAMBOLEO -T. Bailardo-
J. Bouchikhi-N. Reyes- Solo 1 Ramon Arcusa/
Julio Iglesias
JULIO IGLESIAS
Distributed & Manufactured by: Discos CBS International.

WITH PEN IN HAND

(B. Goldsboro)



ST 191

45 RPM

ST 5291

STOP

RECORDS, INC.

Unart Music/BMI

Pro.: Pete Drake

D. J. Copy

Time: 3:35

LITTLE DAVID

(AND THE SLINGERS)

(VOCAL)

DISTRIBUTED BY STOP RECORDS INC. • 809-B 18TH AVE., S. NASHVILLE, TENN.

FAITH

(L. Kingston)



RECORDS, INC.

ST 191

45 RPM

ST 5292

Window Music/BMI

Pro.: Pete Drake

D. J. Copy

Time: 2:24

LITTLE DAVID

(AND THE SLINGERS)

(VOCAL)

DISTRIBUTED BY STOP RECORDS INC. • 809-B 18TH AVE., S. NASHVILLE, TENN.

Hickory®

Fred Rose
BMI — 2:56

PLUG

SIDE



Record No.
45-P-1444
(45-F-1030)

PROMOTION COPY

HEY GOOD LOOKIN'

— Hank Williams —

THE SWINGIN' GENTRY SINGERS

Conducted by: John Cacavas

Produced by: Wesley Rose

HICKORY RECORDS, INC., NASHVILLE, TENN.

Hickory ®

Acuff-Rose
BMI — 2:20

Record No.
45-P-1444
(45-F-1024)

PROMOTION
COPY

ALL I HAVE TO DO IS DREAM

— Boudleaux Bryant —

THE SWINGIN' GENTRY SINGERS

Conducted by: John Cacavas

Produced by: Wesley Rose

HICKORY RECORDS, INC., NASHVILLE, TENN.

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE
R 570

PHILIPS

40356
PHW1-37910



Ludlow Music
Inc. (BMI)
2:15

Vocal
Producer:
Fred Weintraub

PHOENIX LOVE THEME (SENZA FINE)

From The Movie "The Flight Of The Phoenix"
(Alec Wilder-Gino Paoli)

THE SERENDIPITY SINGERS

Arranged by Peter Matz

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

R 570

PHILIPS

40356
PHW1-36362



Melody Trails
Inc. (BMI)
2:13
Vocal

From PHILIP'S
Album, THE
SERENDIPITY
SINGERS SING OF:
LOVE, LIES, AND
FLYING FESTOONS-
PHM-200-190

IF YOU COME BACK IN SUMMER

(Shel Silverstein-H. David, Jr.)

THE SERENDIPITY SINGERS

Arranged by Bob Bowers

Producer: Fred Weintraub


EPIC
RADIO
STATION
COPY
MOR
1968 #17
45 RPM
5-10350
JZSP 137556
2:40
Publisher:
Screen
Gems-Columbia
Music, Inc.
(BMI)
HALFWAY TO PARADISE
-G. Goffin - C. King-
BOBBY VINTON
Produced by Billy Sherrill
"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10350
JZSP 137557
2:20
Publisher:
Feather
Music, Inc.
(BMI)

(MY LITTLE) CHRISTIE

-B. Vinton - G. Allen-

BOBBY VINTON

Produced by Billy Sherrill

EPIC MARCAS REG T M PRINTED IN U.S.A.

Capitol RECORDS

WHAT A WONDERFUL WORLD

(G. D. Weiss-G. Douglas)

★

PROMOTION RECORD

Valando Music Corporation
ASCAP—2:12



NOT FOR SALE

Produced by:
Bill Miller-
David Cavanaugh

TENNESSEE ERNIE FORD

Arranged and Conducted by
Jack Fascinato

P 2145
(45-59135)

Capitol RECORDS

TALK TO THE ANIMALS

(Leslie Bricusse)

From The 20th Century Fox Movie "Doctor Dolittle"

PROMOTION RECORD

NOT FOR SALE



Hastings Music Corporation

BMI—3:17

Produced by:
Bill Miller-
David Cavanaugh

TENNESSEE ERNIE FORD

Arranged and Conducted by Jack Fascinato

P 2145

(45-59132)


JARO
INTERNATIONAL
Promotion
Copy
Southern Music
Pub. Co., Inc.
ASCAP
Time: 2:17
Not For Sale
J-77019
JR 10,574
TINTARELLA DI LUNA
(Magic Color Of The Moonlight)
(DeFilippi-Migliacci-Skylar)
SONNY LESTER
His Orchestra & Chorus
RANK RECORDS OF AMERICA, INC.


JARO
INTERNATIONAL
Promotion
Copy
Robbins Music
Corp.
Time: 2:40
Not For Sale
J-77019
JR 10,573
ANCHORS AWEIGH
(Capt. A.H. Miles, USN Ret.-C.A. Zimmermann-
G.D. Lottman)
SONNY LESTER
His Orchestra & Chorus
RANK RECORDS OF AMERICA, INC.

45 RPM

ATCO

RECORDS



VOCAL
Time: 4:06
82C-41080-SP
MONO

7404
Pub., McGuffey Lane Music
Hat Band Music, BMI
℗ 1981 Atlantic Recording Corp.
PROMOTION COPY NOT FOR SALE

FALLIN' TIMBER

(Robert E. McNelley)

McGUFFEY LANE

Produced by Al Nalli and Henry Weck
for Al Nalli Productions, Inc.
From Atco LP 38-144
"**AQUA DREAM**"

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

45 RPM

ATCO

RECORDS



VOCAL
Time: 4:06
ST-82C-41080-SP
STEREO

7404
Pub., McGuffey Lane Music/ Hat Band Music, BMI
℗ 1981 Atlantic Recording Corp.
PROMOTION COPY NOT FOR SALE

FALLIN' TIMBER
(Robert E. McNelley)

McGUFFEY LANE
Produced by Al Nalli and Henry Weck
for Al Nalli Productions, Inc.
From Atco LP 38-144 -
"AQUA DREAM"

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY

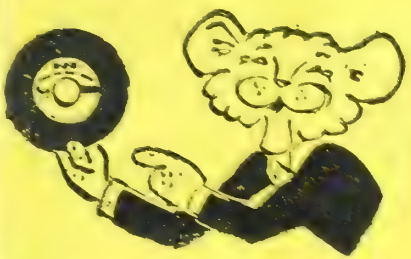

ATLANTIC
45 R.P.M.
45-2764
Instrumental
Pub., Double Diamond, B M I
Time: 2:30
A-19870-PL
MR. PEPPERCORN
(Tom Sellers)
THE ASSEMBLED MULTITUDE
Arr. by Tom Sellers Prod. by Bill Buster & Tom Sellers
(In Association With John Madara Enterprises LTD.)
From Atlantic LP 8262
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


MERCURY
72197
YW1-30027
Teena Music
Corp.
(ASCAP) 2:46
Vocal
From
MERCURY's
Album "Singin'
Our Minds",
MG-20838
THE MARVELOUS TOY
(Tom Paxton)
THE CHAD MITCHELL
TRIO
VENDOR: MERCURY RECORD CORPORATION


MERCURY
72197
YW1-30028
Teena Music
Corp.
(ASCAP) 3:08
Vocal
From
MERCURY's
Album "Singin'
Our Minds",
MG-20838
THE BONNY STREETS OF FYVE-IO
(W. C. Mitchell)
THE CHAD MITCHELL
TRIO
VENDOR: MERCURY RECORD CORPORATION

M 696

SPECIAL DISC JUCKEY RECORD



NOT FOR SALE

45 R.P.M.

Time—1:50

K12201
56-XY-28

A YOUNG MAN'S FANCY

THE RAY CHARLES SINGERS
With The Columbus Boychoir School
Of Princeton, New Jersey
Comps.—Ager-Yellen-Anderson
Pub.—Leo Feist, Inc.
(ASCAP)

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M

696

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Time—3:01

K12201
56-XY-29

EASTER PARADE

THE RAY CHARLES SINGERS
With The Columbus Boychoir School
Of Princeton, New Jersey
Comp.—Berlin
Pub.—Irving Berlin Music Corp.
(ASCAP)

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
31945
(BKG 120)
(3:20)
Instrumental
Champion Music Corp. and Roosevelt Music Co. (BMI)
Promotion Copy Not For Sale
STRANGERS IN THE NIGHT
A Theme From The Universal Picture "A Man Could Get Killed"
(Bert Kaempfert-Charles Singleton-Eddie Snyder)
BERT KAEMPFERT AND HIS ORCHESTRA
RECORDED IN EUROPE


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
31945
(BKG 119)✣
(2:48)
Instrumental
Champion Music Corp. and Roosevelt Music Co. (BMI)
Promotion Copy Not For Sale
BUT NOT TODAY
A Theme From The Universal Picture
"A Man Could Get Killed"
(Bert Kaempfert-Jimmy Radcliffe-Buddy Scott)
BERT KAEMPFERT
AND HIS ORCHESTRA
RECORDED IN EUROPE

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER

(ASCAP - 2:22)

SIDE 1
PRO 2668
EXCERPT
FROM
CAPITOL ALBUM
"THOSE LAZY-
HAZY-CRAZY
DAYS OF SUMMER"
by NAT KING COLE
(S)T-1932

Capitol
RECORDS

45 RPM
PROMOTIONAL
EP

PROMOTIONAL
COPY ONLY
NOT FOR
SALE

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG.

OUR OLD HOME TEAM

(ASCAP - 1:40)

SIDE 2
PRO 2669
EXCERPT
FROM
CAPITOL ALBUM
"THOSE LAZY-
HAZY-CRAZY
DAYS OF SUMMER"
by NAT KING COLE
(S)T-1932

Capitol
REG U.S. PAT. OFF.
RECORDS

45 RPM
PROMOTIONAL
EP

PROMOTIONAL
COPY ONLY
NOT AVAILABLE
TO THE PUBLIC

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

®

reprise

PROMOTION

NOT FOR SALE

SINATRA '65
FRANK SINATRA

SIDE A
SR 6167
(40,127)
Manufactured for
Bristol Productions

1. SOMEWHERE IN YOUR HEART - 2:26
(Faith-Kehner)

2. I'VE NEVER BEEN IN LOVE BEFORE - 2:55
(Frank Loesser)

3. TELL HER (You Love Her Each Day) - 2:40
(Gil Ward)

MADE IN U.S.A. · WARNER BROS. RECORDS, INC.

®

reprise

PROMOTION

NOT FOR SALE

SINATRA '65
FRANK SINATRA

SIDE B
SR 6167
(40,128)
Manufactured for
Bristol Productions

1. ANYTIME AT ALL - 2:23
(Baker Knight)
2. YOU BROUGHT A NEW KIND OF LOVE TO ME - 2:36
(Fain-Kahal-Connor)
3. MY KIND OF TOWN - 3:10
(Cahn-Van Heusen)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

GRENN, Inc.

CALLER

P.O. BOX 16, BATH, O.

45 RPM

25198

(202,342)

Square Dance

Instrumental

Dance By

Dick Leger

Best Wishes
Dick Leger

OBLAH-DI OBLAH-DA

Music: Russal's Men


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1798 A
U4KM-0887
1:30
T. B. Harms Co.
ASCAP
MUSIC MAKES ME
(V. Youmans)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1798 B
U4KM-0888
2:05
MCA -- ASCAP
ONE OF THOSE SONGS
(Gerard Calvi)


GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45 RPM
25010
(78772)
Square Dance
With Call
Dance By
Don Duffin
IT HAPPENED IN MONTEREY
Caller - DON DUFFIN
Music - RUSSAL'S MEN


GRENN, Inc.
CALLER
P. O. Box 16, Bath, O.
45 RPM
25010
(78773)
Square Dance
Instrumental
Dance By
Don Duffin
IT HAPPENED IN MONTEREY
Music - RUSSAL'S MEN

GRENN®

Apr 1989
17124-A
9X148A

Round Dance by:
Ruby & Perry
Kullman

EDILWEISS
(instrumental waltz)
Music: Al Russ Orchestra
(Rogers-Hammerstein)
(Williamson Music, Inc.)
ASCAP


GRENN
Apr 1989
17124-B
3X148B
Round Dance by:
Ruby & Perry
Kullman
EDILWEISS
Vocal cues: Frank Lehnen
Music: Al Ruiz Orchestra
(Rogers-Hammerstein)
(Williamson Music, Inc.)
ASCAP


GRENN
45 rpm
14275-A
904075-A
1455
Round Dance by:
Glen and Beth
McLeod
SCHOOL DAYS
(waltz 126 bpm)
Music: Al Russ Orchestra


GRENN®
45 rpm
14275-B
904075-B
1455
Round Dance by:
Harvey & Norine
Wiese
FOR ME AND MY GAL
(two-step)
Music: Al Russ Orchestra


GRENN
45 RPM
14159
(203,294)
Instrumental
Round Dance By
Roy and
Phyllis Stier
CHARISMA
(waltz)
Music: Al Russ Orchestra


TWO-GRENN ENTERPRISES, INC.
P.O. Box 161, Garfield, Ohio
GRENN
45 RPM
14159
(203,295)
Instrumental
Round Dance By
George and
Eileen Eberhart
HIGHBALLIN'
(two-step)
Music: Al Russ Orchestra


HI HAT
DANCE RECORDS
865
Released
9-69
(AAPQ)
ROUND
DANCE
Choreography
Ray & Elizabeth
Smith
"YOU'RE WONDERFUL"
Music Played By
GENE GARF
Produced By MERL OLDS, Los Angeles, Calif.

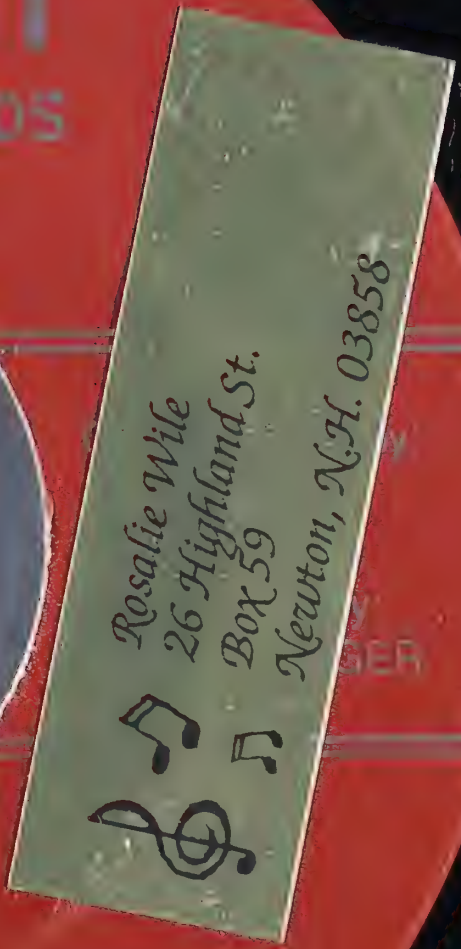

HI HAT
DANCE RECORDS
865
Released
9-69
(AAPR)
ROUND
DANCE
Choreography
Della
Montgomery
"SASSY"
Music Played By
FRANK STERLING
Produced By MERL OLDS, Los Angeles, Calif.

HI HAT

ROUND DANCE RECORDS

HH 969

ABKC



CHILI SAUCE

Music by

JOE LEAHY


HI HAT
ROUND DANCE RECORDS
HH 969
ABKH
Choreography by
Tommy & Geneve
Thomas
Produced by:
PETE METZGER
SOMEBODY TO LOVE
Music by
JOE LEAHY

GRENN®

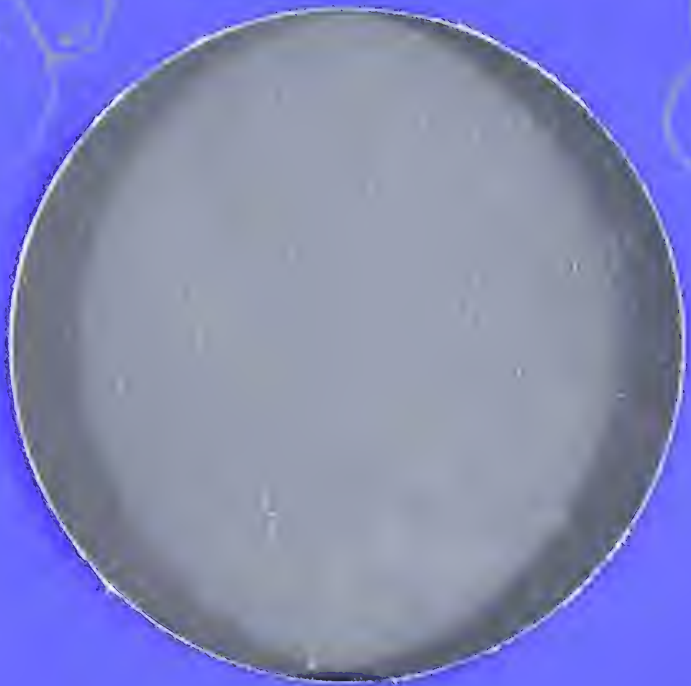
Sept. 1982
17014-A
208017XA

Round Dance by
Hal & Lou
Neitzel

TROPICAL NIGHT
(Instrumental) (two-step)
(RCA 1426 Just For Fun)
Music: Al Russ Orchestra

GRENN®

Sept. 1982
17014-B
2080177XB



Round Dance by
Hal & Lou
Netzel

TROPICAL NIGHT

Vocal cues: Hal Netzel
Music: Al Ruiz Orchestra

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

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DANCE & CALLS BY:
JOHN SAUNDERS
K - 1144 - A

WITH CALLS

SOMEONE SWEET TO LOVE

Caller: JOHN SAUNDERS

KALOX RYTHM BOYS
BAND

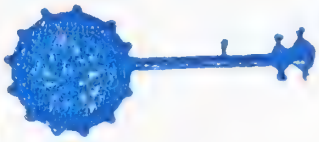
KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Kalox



JOHN SAUNDERS

K - 1144 - B



INSTRUMENTAL

SOMEONE SWEET TO LOVE

KALOX RYTHM BOYS BAND


"JUST FOR DANCING"
Windsor
Round Dance
Instrumental
Choreography by
Gene & Ima Baylis
SWINGIN' THE BLUES
(M. Endsley)
THE GEORGE POOLE ORCHESTRA
bmi
4659-A
(4-306 A)
PRODUCED BY WINDSOR RECORDS: TEMPLE CITY, CALIF.


"JUST FOR DANCING"
Windsor
Round Dance
Instrumental
Choreography by
Vince & Marge
Belgarbo
ANYTHING CAN HAPPEN
(Wayne & Sherman)
THE GEORGE POOLE ORCHESTRA
ascap
4659-B
(40514 A)
PRODUCED BY WINDSOR RECORDS, TEMPLE CITY, CALIF.


"JUST FOR DANCING"
Windsor
HOEDOWN
INSTRUMENTAL
5012-A
"ED'S GUITAR DANDY"
IDEA FOR HOEDOWN
BY LARRY JACK


"JUST FOR DANCING"
Windsor
HOEDOWN
INSTRUMENTAL
5012-B
"JUMPIN' JACK"
IDEA FOR HOEDOWN
BY LARRY JACK


"JUST FOR DANCING"
Windsor
ROUND DANCE
INSTRUMENTAL
W 4776-A
Produced by
LARRY JACK
"BEAUTIFUL MORNING"
Music: THE WINDSOR'S
Choreo: Fran Kropf
WINDSOR RECORDS
216 E. Shamrock
Rialto, CA 92376


"JUST FOR DANCING"
Windsor
ROUND DANCE
INSTRUMENTAL
W 4776-B
Produced by
LARRY JACK
"AIN'T WE GOT FUN"
Music: THE WINDSOR'S
Choreo: Ivan Sagel
WINDSOR RECORDS
216 E. Shamrock
Rialto, CA 92376


GRENN
JAN. 1984
17047-A
312014XA
Round Dance by:
Pat & Louise
Kimbley
OHIO TWO-STEP
(Instrumental)
Music: Al Russ Orchestra
(Many Tears Ago)
(Anon.)


GRENN
JAN. 1984
17047-B
312014XB
Round Dance by:
Pat & Louise
Kimbley
OHIO TWO-STEP
Vocal cues: Lou Lucius
Music: Al Russ Orchestra
(Many Tears Ago)
(Anon.)


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OGIKU HITOMI


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CORAL
RECORD NO.
9-61741
(L 9591)
(2:12)
AROUND THE WORLD
From Michael Todd Production
"Around The World In Eighty Days"
(Victor Young-Harold Adamson)
LAWRENCE WELK
AND HIS CHAMPAGNE MUSIC


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
RECORD NO.
9-61741
(L 9593)✚
(2:23)
CHAMPAGNE TIME
(George Cates)
LAWRENCE WELK
AND HIS CHAMPAGNE MUSIC


COLUMBIA
45 RPM
4-42640
ZSP 58489
SHAKE ME I RATTLE (Squeeze Me I Cry)
- C. Naylor - H. Hackady -
MARION WORTH
Prod. by Don Law and
Frank Jones
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


Capitol
REG U.S. PAT. OFF.
STEREO
4574
S-94600
(from the LP "LET'S KEEP IT THAT WAY" ST-11743)
Chappell & Co., Inc./ Ironside Music ASCAP
3:38
Produced by Jim Ed Norman
YOU NEEDED ME
(Randy Goodrum)
ANNE MURRAY
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Capitol
REG. U.S. PAT. OFF
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4574
S-84599
From the LP "LET'S KEEP IT THAT WAY" ST-11743
Manchar Music/ Tunaburna Music PROCAN
3:10
Produced by Jim Ed Norman
I STILL WISH THE VERY BEST FOR YOU
(Dorothy R. Mabry)
ANNE MURRAY
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Capitol MARCA REG.
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COLUMBIA
45 RPM
4-39788
(ZSP 9951)
A SINNER AM I
- J. Ray -
JOHNNIE RAY
with The Four Lads, Orch.
under dir. of
Jimmy Carroll
Trade Mark Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending


COLUMBIA
45 RPM
4-40730
(ZSP 38927)
ORIGINAL THEME AS INTRODUCED ON WESTINGHOUSE
"STUDIO ONE" SUMMER THEATRE
SONG FOR A SUMMER NIGHT
- R. Allen -
MITCH MILLER & his Orch.
Instrumental Version
"Columbia" and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.


RCA VICTOR
Record No.
47-2728-A
BECAUSE
(Edward Teschemacher - Guy d'Hardelot)
Perry Como
with Russ Case and his Orchestra
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
Record No.
47-2728-B
IF YOU HAD ALL THE WORLD AND ITS GOLD
(Edelheit - Costello - Pientadosi)
Perry Como
and The Mariners with
Russ Case and his Orchestra


RCA VICTOR
RED SEAL RECORDS

SOUTH COAST

- Ross - Eskind - Dehr -

COLUMBIA
45 RPM

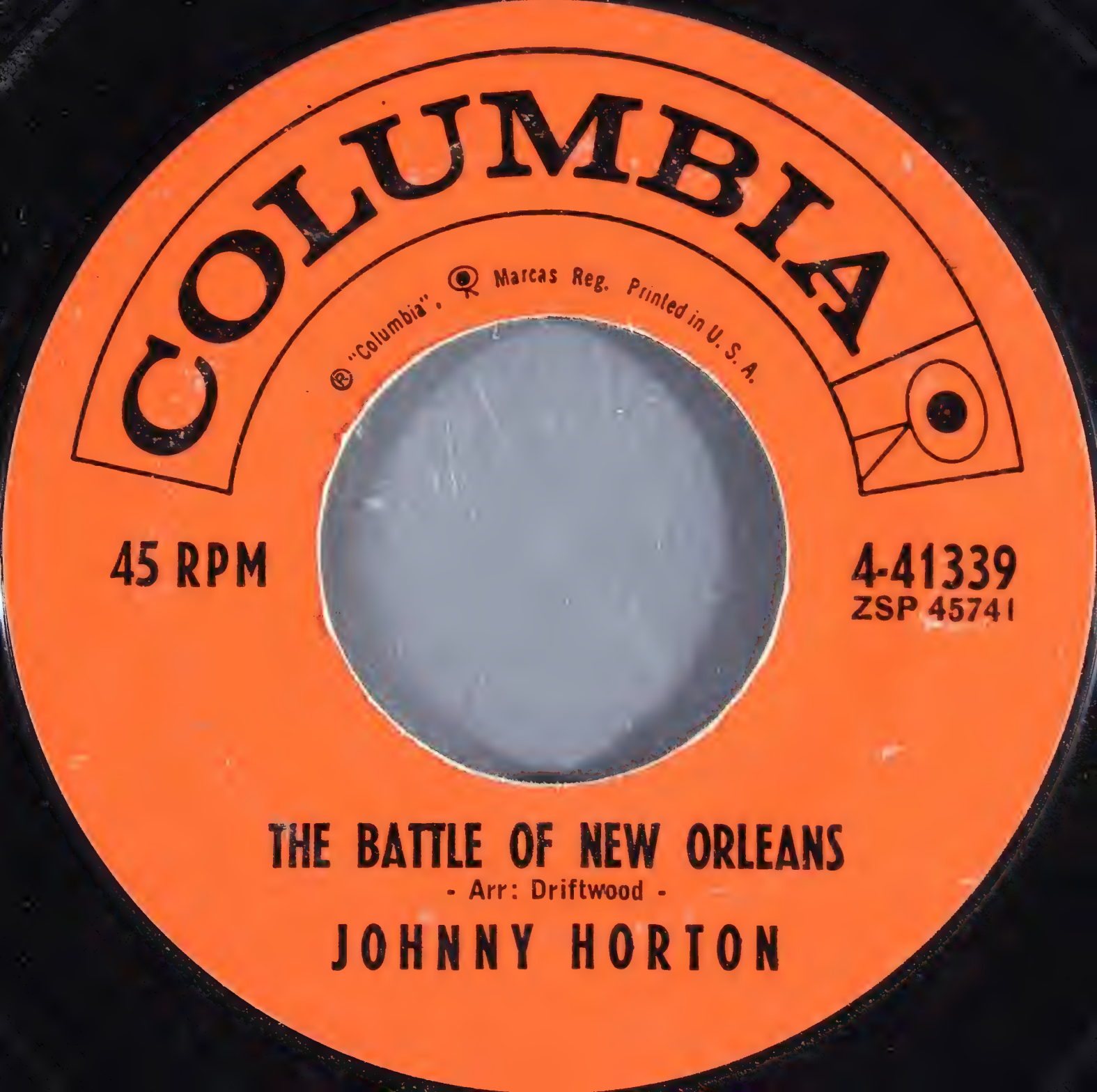
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ZSP 42186

THE EASY RIDERS:

Terry Gilkyson - Rich Dehr -
Frank Miller

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TIMES
- Gilkyson - F. Miller - Dehr -
COLUMBIA
45 RPM
4-41016
RZSP 40330
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COLUMBIA
® "Columbia", Marcas Reg. Printed in U. S. A.
45 RPM
4-41339
ZSP 45741
THE BATTLE OF NEW ORLEANS
- Arr: Driftwood -
JOHNNY HORTON


COLUMBIA
® "Columbia", Marcas Reg. Printed in U. S. A.
45 RPM
4-41339
ZSP 45742
ALL FOR THE LOVE OF A GIRL
- Horton -
JOHNNY HORTON

RCA VICTOR



47-6728

Elvis Presley Music

BMI

G2PW-4993

45 RPM

"NEW ORTHOPHONIC"

HIGH FIDELITY

2:38

LOVE ME TENDER

(from the 20th Century-Fox Cinemascope production "Love Me Tender")

(Elvis Presley-Vera Matson)

Henri René and his Orchestra and Chorus

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RCA VICTOR



47-6728

Anvil Music Co.
ASCAP
G2RW-4994

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY

2:08

THE LITTLE WHITE HORSE

(Anne and Milton DeLugg)

Henri René and his Orchestra
and Chorus

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CONTAINS THE FOLLOWING SONGS

MAGIC BIRD OF FIRE
GETAWAY
SHORT SHORTS
RUN AWAY
GUANTANAMERA
IT'S A NEW DAY
ALPHA CENTURI
JOURNEY TO PHOEBUS
THEMES FROM MONTREAL OLYMPICS, 1976:

FAREWELL SONG & BALLET OF THE CLOSING CEREMONY

FEATURING

LOLEATTA HOLLOWAY
SINGING RUN AWAY

SZS-5515


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(79642)
Square Dance
Instrumental
WHIFFLETREE
(Al Russ)
Music - RUSSAL'S MEN



HERBIE MANN/HOLD ON, I'M COMIN'

(Gimme Some Of That Good Old) Soul Beat Momma	Respect Yourself (Part 2)
Never Can Say Goodbye	Memphis Underground
Respect Yourself (Part 1)	Hold On, I'm Comin'

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ATLANTIC

Les McCann
Talk To
The People

ATL
TP-1619
0697



1

Total Time: 11:14
What's Going On
(Vocal)
Shamading

2

Total Time: 11:14
She's Here
Let It Lay (Vocal)

3

Total Time: 10:58
Seems So Long
(Vocal)
North Carolina
(Part 1)

4

Total Time: 10:53
North Carolina
(Part 2)
Talk To The People
(Vocal)

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BLACK SUMMER
SCOTT GARSIDE



SCOTT GARSIDE

Black Summer

1. TROUBLE 5:05
2. TOO OLD TO WORK 6:08
3. YOU CALL LOVE 4:04
4. DON'T BE POLITE 3:42
5. PASSING PHASE 3:36
6. DOWN THE LINE 5:02
7. NOTHING GOING ON 4:21
8. DEAD MAN'S CLOTHES 3:32
9. HIDING EMOTION 4:25
10. BLACK SUMMER 5:02
11. SEEMS TO BREAK ME DOWN 5:16
12. COST OF CONFUSION 3:12
13. STANDING IN THE FIRE 4:36
14. THE DIVE 4:09
15. LAP OF FATE 4:16
16. SHADOW 4:42

COMPACT disc DIGITAL AUDIO

ADD

SILENT THUNDER

STCD 1002

PRODUCED BY SCOTT GARSIDE

℗ 1990 Silent Thunder Records, Inc.

MADE IN U.S.A.

1. TROUBLE SUE
2. TOO OLD TO WORK (HE
3. YOU CALL I COME (HE
4. DO IT BE TOUR SIDE
5. PASSING (WASE) (E
6. DOWN THE LINE SUE
7. NOTHING (COME) (HE
8. DEAR (MAN) (SHE) (HE) SUE
9. (NEWS BULLETIN) (E
10. BLACK SUMMER (E
11. SEEMS (E) (SHE) (HE) (WE) (THEY)
12. DOLL (CONFUSION) (E
13. STANDING (E) THE (E)
14. THE LOVE (HE
15. (AP OF (HE (E)
16. SHADOW (HE

BLACK SUMMER

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(UK) (E) (HORTON) (E)


32505 08260 9090
1.過完冬季5'23AfterWinter'sGone
2 DiDaDi4'31
3.暗示5'59AllIWanttoSay
4.美麗笨女人5'10BeautifulBimbo
5 女人心3'54FemaleHeart
6.真想見到你5'16LongingtoSeeYou
7 PerfectInEveryWay4'16
8 都是流行歌曲的錯4'43
BlameItonPopMusic
9 訊息4'51Message
10.再暗示5'30HintAfterHint
11 不怕沒人來愛我
5'22SomeoneIlLoveMe
12.寵物5'24Pet
李玟
Di Da Di
CoCo
暗示
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15

RURAL ATMOSPHERES

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RURAL ATMOSPHERES

TRACK	SOUND EFFECT	DURATION
1	**FARMSTEAD: LATE SPRING, EARLY MORNING** with Wren, Robin, Pheasant, Cuckoo, Chaffinch, House Sparrows Goldfinch, Peacock, Feral Pigeon, and Cockerel. Distant sheep and cattle. Devon - May 81	8'22"
2	**VILLAGE: LATE SPRING, EVENING** with Blackbird, Wren, Rooks, Chaffinch, Woodpigeon and distant dog. Cornwall - May 85	3'25"
3	**FARMSTEAD: SUMMER, EARLY MORNING** with Blackbird, Wren, Robin, Rooks, Woodpigeon, Feral Pigeon, Chaffinch, House Sparrow, distant Peacock and sheep. Devon - May 81	4'08"
4	**CULTIVATED LAND (WARM TEMPERATE): LATE SPRING, MIDDAY** with Bee-eaters, Spotless Starlings, Turtle Dove, Blue Tit, Azure-winged Magpie, Crested Lark and cattle Spain - May 83	4'14"
5	**CULTIVATED LAND (SEMI-ARID): LATE SPRING, MIDDAY** fairly neutral with Woodlark, Booted Eagle, Corn Bunting, Hoopoe, Azure-winged Magpie, Spotless Starling, grasshoppers and passing flies. Spain - May 82	4'22"
6	**FARMSTEAD: SUMMER, NIGHT** with Barn Owls, distant Tawny Owls and distant dog. Devon - June 81	4'10"
7	**BROAD-LEAVED WOODLAND: LATE SPRING, EARLY MORNING** Dawn chorus with Cuckoos, Garden Warbler and Nightingale. Spain - May 82	6'45"
8	**BROAD-LEAVED WOODLAND; LATE SPRING, EARLY MORNING (MEDITERRANEAN REGION ONLY)** with Nightingale, flies, Cuckoo, Whitethroat, Bonelli's Warbler and field crickets. Spain - May 82	3'58"

TRACK	SOUND EFFECT	DURATION
9	**MIXED WOODLAND; EARLY SPRING, EARLY MORNING** neutral with distant Hooded Crows, Buzzard and Great Tit. Estonia - March 84	4'20"
10	**CONIFEROUS WOODLAND: LATE SPRING, MIDDAY** with Black Kite, Tree Sparrows, Corn Bunting, Chaffinch, field crickets, bees, flies and distant Hoopoe. Spain - May 83	5'08"
11	**HEATHER MOORLAND: LATE SPRING, EARLY MORNING** with Golden Plover, Skylark, Curlew and distant sheep. Some wind. Shetland - May 76	5'12"
12	**HEATHER MOORLAND: LATE SPRING, EVENING** with Snipe and Oystercatchers. Some wind. Shetland - May 76	6'02"
13	**LAKE: EARLY SPRING, EARLY MORNING** with Mallard, Coot, Canada Goose and incipient dawn chorus. Mallards rising at 1'38" and 4'08". New Forest - April 81	4'19"
14	**LOW LYING MARSHY PASTURE: WINTER, EARLY MORNING** with lapping water and distant Curlews. Some wind. Gloucestershire - Feb. 84	5'08"
15	**LAKE: LATE SPRING, NIGHT** neutral with Oystercatcher and Arctic Terns. Some wind. Shetland - May 76	4'01"

Digitally remastered. All tracks are stereo

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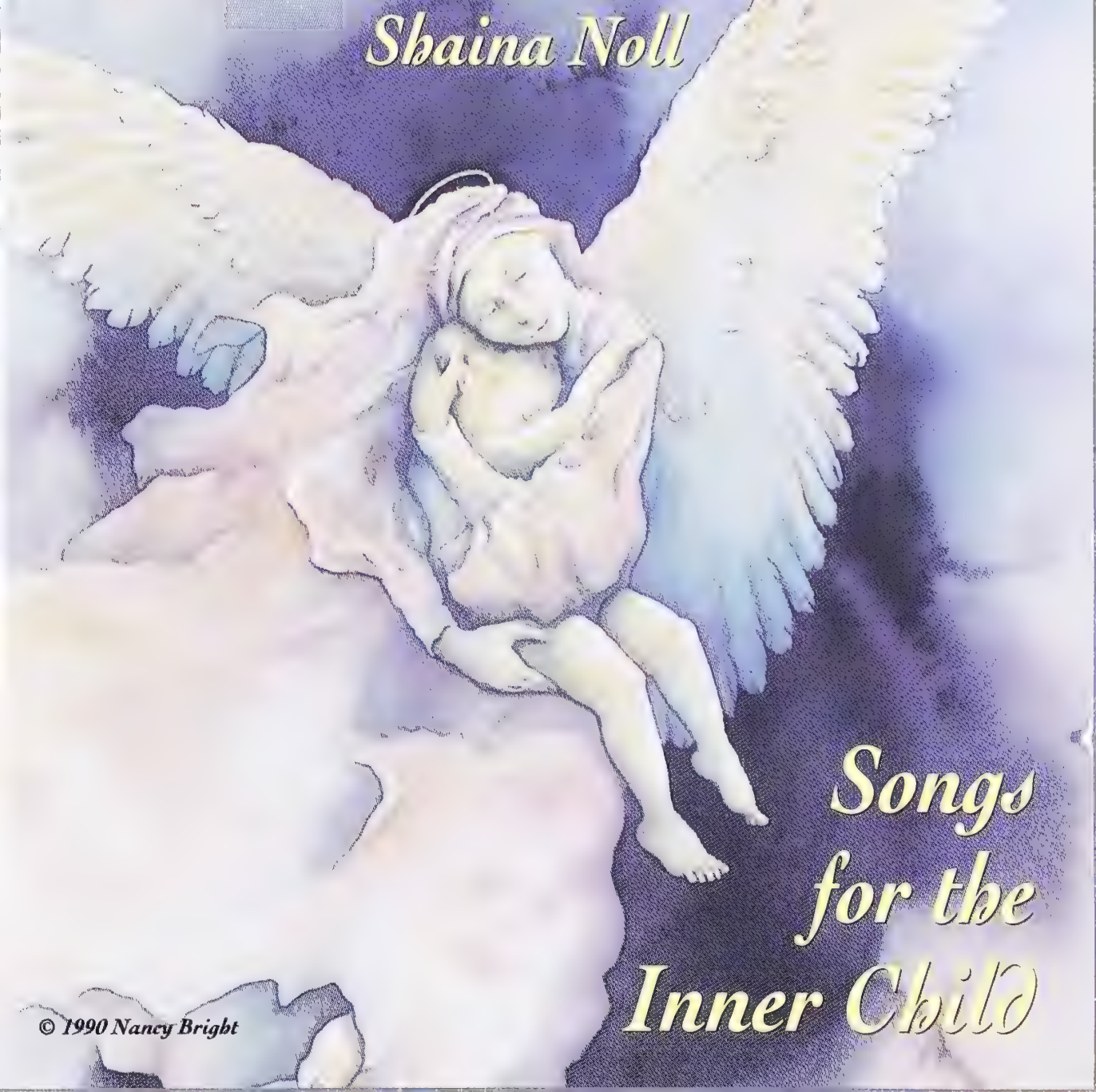
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TRACK	SOUND EFFECT	DUR.
1	*FARMSTEAD: LATE SPRING, EARLY MORNING with Wren, Robin, Pheasant, Cuckoo, Chaffinch, House Sparrows, Goldfinch, Peacock, Feral Pigeon and Cockerel. Distant sheep and cattle.*	*8'22"*
2	*VILLAGE: LATE SPRING, EVENING with Blackbird, Wren, Rooks, Chaffinch, Woodpigeon and distant dog.*	*3'25"*
3	*FARMSTEAD: SUMMER, EARLY MORNING with Blackbird, Wren, Robin, Rooks, Woodpigeon, Feral Pigeon, Chaffinch, House Sparrow, distant Peacock and sheep.*	*4'08"*
4	*CULTIVATED LAND (WARM TEMPERATE): LATE SPRING, MIDDAY with Bee-eaters, Spotless Starlings, Turtle Dove, Blue Tit, Azure-winged Magpie, Crested Lark and cattle.*	*4'14"*
5	*CULTIVATED LAND (SEMI-ARID): LATE SPRING, MIDDAY fairly neutral with Woodlark, Booted Eagle, Corn Bunting, Hoopoe, Azure-winged Magpie, Spotless Starling, grasshoppers and passing flies.*	*4'22"*
6	*FARMSTEAD: SUMMER, NIGHT with Barn Owls, distant Tawny Owls and distant dog.*	*4'10"*
7	*BROAD-LEAVED WOODLAND: LATE SPRING, EARLY MORNING Dawn chorus with Cuckoos, Garden Warbler and Nightingale.*	*6'45"*
8	*BROAD-LEAVED WOODLAND: LATE SPRING, EARLY MORNING (MEDITERRANEAN REGION ONLY) with Nightingale, flies, Cuckoo, Whitethroat, Bonelli's Warbler and field crickets.*	*3'58"*
9	*MIXED WOODLAND: EARLY SPRING, EARLY MORNING neutral with distant Hooded Crows, Buzzard and Great Tit.*	*4'20"*
10	*CONIFEROUS WOODLAND: LATE SPRING, EARLY MORNING with Black Kite, Tree Sparrows, Corn Bunting, Chaffinch, field crickets, bees, flies and distant Hoopoe.*	*5'08"*
11	*HEATHER MOORLAND: LATE SPRING, EARLY MORNING with Golden Plover, Skylark, Curlew and distant sheep. Some wind.*	*5'12"*
12	*HEATHER MOORLAND: LATE SPRING, EVENING with Snipe and Oystercatchers. Some wind.*	*6'02"*
13	*LAKE: EARLY SPRING, EARLY MORNING with Mallard, Coot, Canada Goose and incipient dawn chorus. Mallards rising at 1'38" and 4'08".*	*4'19"*
14	*LOW LYING MARSHY PASTURE: WINTER, EARLY MORNING with lapping water and distant Curlews. Some wind .*	*5'08"*
15	*LAKE: LATE SPRING, NIGHT neutral with Oystercatcher and Arctic Terns. Some wind.*	*4'01"*

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BBC CD SFX 015 • RURAL ATMOSPHERES


Shaina Noll
Songs for the Inner Child
© 1990 Nancy Bright

Deep Peace
Music by Bill Douglas
Words: Traditional Gaelic Blessing

Deep peace of the running wave to you
Deep peace of the flowing air to you
Deep peace of the quiet earth to you
Deep peace of the shining stars to you
Deep peace of the gentle night to you
Moon and stars
pour their healing light on you
Deep peace to you *(repeat)*

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♥ Recorded at Oliver Music, Santa Fe, NM.
♥ Piano recorded at Max Highstein's Studio, Santa Fe, NM.
♥ Produced and Engineered by Jim Oliver
♥ Vocal Arrangements: Shaina Noll, David Oliver, and David Ziems
♥ Lead Vocals: Shaina Noll
♥ Harmony Vocals: Shaina Noll and Richard Noll
♥ Piano, keyboards, synthesizers, Digital Sampler: Jim Oliver
♥ Guitar: David Ziems
♥ Alto Recorder: Richard Noll
♥ Soprano Saxophone: Rusty Crutcher

♥ Cover Illustration: *Guardian Of My Journey, Watcher Of My Soul*
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♥ Photography: Jill Fineberg

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Santa Fe, NM 87505
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Shaina Noll

Songs for the Inner Child



Singing Heart
PRODUCTIONS

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Shaina Noll

Songs for the Inner Child

Part One: Reminders

- ♥ *How Could Anyone (5:30)*
- ♥ *It's a Joy to Get to Know You (3:45)*
- ♥ *Return Again (3:51)*
- ♥ *Everything Possible (4:14)*
- ♥ *You Can Relax Now (5:20)*

Part Two: Lullabies and Blessings

- *Peace Be With You (4:09)* ♥
- *All Through the Night (4:12)* ♥
- *Lullabye and Goodnight (3:12)* ♥
- *Lullabye (4:00)* ♥
- *Deep Peace (5:33)* ♥

Singing Heart PRODUCTIONS

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Shaina Noll ♥ Songs For the Inner Child SHD 8201

Shaina Noll ♥ Songs For the Inner Child SHD 8201



James & Brenda Collins

Jesus

SIDE ONE:

1. Silent Love
2. Bring It To Jesus
3. The House Of The Lord
4. God Still Moves
5. Jesus

SIDE TWO:

1. More Than Conquerors
2. It's My Desire
3. He Will Carry You
4. The Hiding Place
5. Soldiers Of The Light



James & Brenda Collins

Jesus

SIDE ONE:

1. Silent Love
2. Bring It To Jesus
3. The House Of The Lord
4. God Still Moves
5. Jesus

SIDE TWO:

1. More Than Conquerors
2. It's My Desire
3. He Will Carry You
4. The Hiding Place
5. Soldiers Of The Light

James & Brenda Collins

Jesus

CREDITS:

Produced by Jeff Duffield
Bass/Rob Meadows
Guitar/Phil Harnly
Drums/Jon Sibert
Engineers/Jim Langley &
Jeff Duffield
Arrangements/Jeff Duffield

RECORDED AT:

Priority Productions
179 Christiana-Stanton Road
Newark, Delaware 19702
(302) 731-0609

ADDRESS:

James and Brenda Collins
211 Homestead Street, 8-A
Manchester, CN 06040
(203) 645-8350

T230A17

Silent Love • Bring It To Jesus • The House Of The Lord •
God Still Moves • Jesus

SIDE
ONE

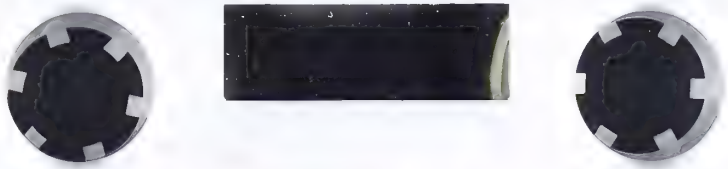


T230A17

JAMES & BRENDA COLLINS • *JESUS*

More Than Conquerors • It's My Desire • He Will Carry You •
The Hiding Place • Soldiers Of The Light

SIDE
TWO



T230A17

JAMES & BRENDA COLLINS • *JESUS*

I Never Loved Him Better



Terry and Nita Wiles

Side One:

I Never Loved Him Better (Slaughter)
Take My Life Precious Jesus (Brown)
I Will Lift Up Holy Hands (R. Wiles)
I'll Rise Again (Holm)
Jesus Will Always Be (R. Wiles)

Side Two:

In Him (D. Ingles)
I Just Love Lovin' The Lord (Cook)
When I Say Jesus (Phil Johnson)
Heaven's Gonna Be A Blast (Honeytree)
Medley: When We See Christ (Rusthol)
When We All Get To Heaven (Hewitt-Wilson)

Manufactured and duplicated at The Gallery, East Hartford, Connecticut

I Never Loved Him Better



Terry and Nita Wiles

I Never Loved Him Better



I Never Loved Him Better • Take My Life Precious Jesus • I Will Lift Up Holy Hands • I'll Rise Again • Jesus Will Always Be



Side 1

I Never Loved Him Better

Terry and Nita Wiles

In Him • I Just Love Lovin' The Lord • When I Say Jesus •
Heaven's Gonna Be A Blast • Medley:
When We See Christ • When We All Get To Heaven



Side
2

I Never Loved Him Better
Terry and Nita Wiles



Side A
GOD IS/Marie Armenia
WILL YOU GO?/Nancy Harmon
JESUS SAVES/Owens-Kirkpatrick
WORTHY OF MY PRAISE/Roy Boyer
PRAISES/Roy Boyer

Side B
GOD'S GONNA CUT YOU DOWN/Spiritual
HIS DELIGHT/Marie Armenia
LORD, I NEED A MIRACLE/Nancy Harmon
JOY, JOY/Edwin Hawkins
I'M STILL LOOKING FOR JESUS/
Nancy Harmon

Side A
GOD IS/Marie Armenia
WILL YOU GO?/Nancy Harmon
JESUS SAVES/Owens-Kirkpatrick
WORTHY OF MY PRAISE/Roy Boyer
PRAISES/Roy Boyer

Side B
GOD'S GONNA CUT YOU DOWN/Spiritual
HIS DELIGHT/Marie Armenia
LORD, I NEED A MIRACLE/Nancy Harmon
JOY, JOY/Edwin Hawkins
I'M STILL LOOKING FOR JESUS/
Nancy Harmon

AND THEY SANG...

A NEW SONG

The

COURIERS

NC-52

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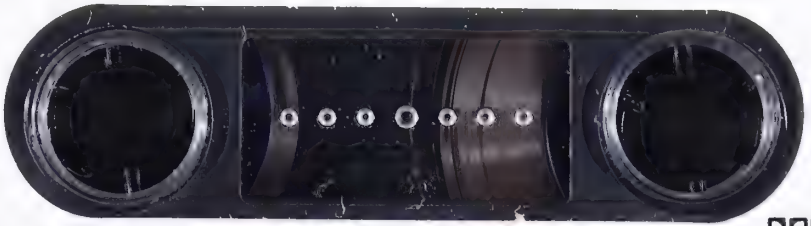
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God is / Will You Go? / Jesus Saves / Worthy Of My Praise
Praises

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THE COURIERS - AND THEY SANG... A NEW SONG

God's Gonna Cut You Down / His Delight / Lord, I Need A Miracle / Joy, Joy / I'm Still Looking For Jesus



B

NC-52

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THE STORM & THI

The Sea – Crashing ocean wa sounds of tide pool action togetl fog horns, ships' bells.

Thunderstorm – High in the mo comes alive in sound: gentle ra majestic thunder.

Winter Storm – Blizzard winds, thu soft falling snow. Indoors: a roarir ther clock.

Voices of the Sea – Peaceful sour the callings of the Point Pinos fc back whales.

Voices of the Sea

A

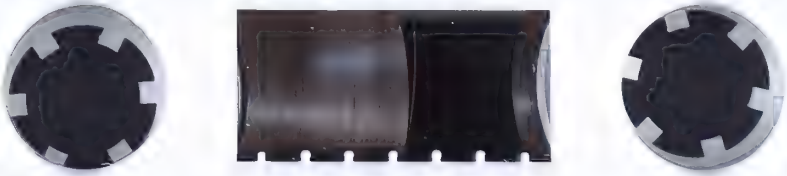


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VIII

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Voices of the Sea

B



VOL.
VIII

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Printed/Made In Canada SEND FOR FREE CATALOGUE

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Tree
C. Diane Coleman



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Apple Tree
080
HQ
L. Duane Coleman © 1988





LUKE VIBERT
BIG SOUP

SIDE A

Intro-Welcome

Rank Rink Ring

Voyage Into the Unknown

Fused Into Music

No Turn Unstoned

Reality Check

M.A.R.S.

SIDE B

Stern Facials

Am I Still Dreaming?

2001 Beats

Music Called Jazz

Space Race

So Long-Outro

Promotional Copy - Not For Sale





LUKE VIBERT
BIG SOUP

SIDE A

Intro-Welcome
Rank Rink Ring
Voyage Into the Unknown
Fused Into Music
No Turn Unstoned
Reality Check
M.A.R.S.

SIDE B

Stern Facials
Am I Still Dreaming?
2001 Beats
Music Called Jazz
Space Race
So Long-Outro

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LUKE VIBERT
BIG SOUP

SAC 1304

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LUKE VIBERT
BIG SOUP
INTRO-WELCOME (1:31) • RANK RINK RING (6:38) •
VOYAGE INTO THE UNKNOWN (7:02) • FUSED INTO MUSIC (6:03) •
NO TURN UNSTONED (8:25) • REALITY CHECK (6:01) • M.A.R.S. (6:40)
SIDE
A
SAC 1304
Promotional Only - Not for Sale
℗ © 1997 Mowax Recordings/A&M Records Ltd, London


LUKE VIBERT
BIG SOUP
STERN FACIALS (7:45) • AM I STILL DREAMING? (5:30) • 2001 BEATS (6:01) •
MUSIC CALLED JAZZ (5:20) • SPACE RACE (7:18) • SO LONG-OUTRO (1:35)
SIDE
B
SAC 1304
Promotional Only - Not for Sale
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LATEEF AND LYRICS BORN
LATYRX

SIDE A

1) Latyrx [5:45] •
2) Say That [3:41] ••
3) The Quickening (The Wreckoning, Part II) [5:02] •
4) Balcony Beach [5:29] ••
5) Live 90.3 '94 [1:25] •••
6) The Muzappers Mix: Aim For The Flickering Flame/Rankin' #1 [4:11] ••
7) Funky Granules [1:49]

SIDE B

8) Bad News [2:45] ••••
9) Off (With) Their Heads (Be Prompt) [3:01] ••
10) Bad Ass [0:22]
11) Burnt Pride [6:51] ••
12) Scratchapella [0:23] •
13) The Wreckoning (Live 45 Mix) [2:46] •
14) Burning Hot In Cali On A Saturday Night [3:30] ••••

• Produced by DJ Shadow •• Produced by Lyrics Born ••• Live at KDVS 1994 with John Tchicai ••••Produced by Chief Xcel

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14) Burning Hot In Cali On A Saturday Night [3:30] ••••

• Produced by DJ Shadow •• Produced by Lyrics Born ••• Live at KDVS 1994 with John Tchicai ••••Produced by Chief Xcel

solesides

LATEEF AND LYRICS BORN
Latyrx

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For information contact Frank Sosa PR at (213) 463-5167 • fspr@aol.com

LATEEF AND LYRICS BORN - *LATYRX*

Latyrx • Say That • The Quickening (The Wreckoning, Part II) • Balcony Beach • Live 90.3 '94 • The Muzapper's: Aim For The Flickering Flame/Rankin'#1 • Funky Granules



SIDE A

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LATEEF AND LYRICS BORN - *LATYRX*
Bad News • Off (With) Their Heads (Be Prompt) • Interlude • Bad Ass • Burnt Pride • Scratchapella • The Wreckoning (Live 45 Mix) • Burning Hot In Cali On A Saturday Night
SIDE B
solesides

BOYMERANG

Balance Of The Force

Side One

SOUL BEAT RUNNA (7:58) • **MIND CONTROL** (8:32)
THE RIVER (VIP) (8:43) • **YOU LIKE IT LIKE THAT** (8:11)
A.C.I.D. (8:05)

Side Two

WHERE IT'S AT? (7:54) • **SECRET LIFE** (4:05) • **STILL** (7:57)
LAZARUS (9:07)



BOYMERANG
Balance Of The Force

Side One

SOUL BEAT RUNNA (7:58) • **MIND CONTROL** (8:32)
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Side Two

WHERE IT'S AT? (7:54) • **SECRET LIFE** (4:05) • **STILL** (7:57)
LAZARUS (9:07)

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BOYMERANG *Balance Of The Force*

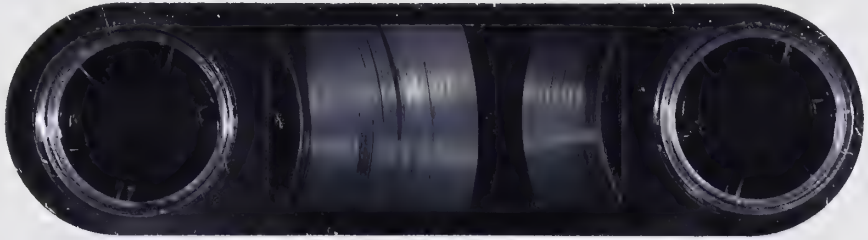
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Side One **SOUL BEAT RUNNA** (7:58)
MIND CONTROL (8:32) • **THE RIVER (VIP)** (8:43)
YOU LIKE IT LIKE THAT (8:11) • **A.C.I.D.** (8:05)

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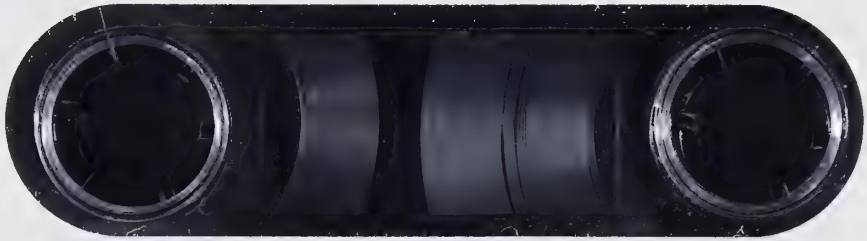
ASTRALWERKS

BOYMERANG *Balance Of The Force*

Side Two **WHERE IT'S AT?** (7:54) • **SECRET LIFE** (4:05)
STILL (7:57) • **LAZARUS** (9:07)

TDK SA™
PREMIUM
CHROME

DOLBY OUT



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DupeCoop
New York

ASTRALWERKS

BOYMERANG *Balance Of The Force*

"The Ren & Stimpy Show Radio Daze"

SIDE A

1. Opening
2. I Wanna Be A DJ
3. Caller #5
4. King Of The Airwaves
5. Is Anybody Out There
6. On The Road
7. Any Freeway You Take

SIDE B

1. Hard Time
2. Powdered Toastman
3. In Hollywood
4. Take A Walk On The Muddy Side
5. Dead-End Job
6. Stuck With You

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REN & STIMPY

"The Ren & Stimpy Show Radio Daze"

SIDE A

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5. Is Anybody Out There
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SIDE B

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2. Powdered Toastman
3. In Hollywood
4. Take A Walk On The Muddy Side
5. Dead-End Job
6. Stuck With You

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REN & STIMPY

"The Ren & Stimpy Show Radio Daze"



Side One

Chrome Tape

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REN & STIMPY

"The Ren & Stimpy Show Radio Daze"



Chrome Tape

Side Two

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SASHA & JOHN DIGWEED

"NORTHERN EXPOSURE III 'EXPEDITIONS'"

CASSETTE 2

ULTRA RECORDS RELEASE DATE: 4/6/99

SIDE A:

1. HEAD HONCHO - "WATERS OF JERICHO"
2. MOVEMENT PERPETUAL - "SEXUAL MOVEMENT"
3. STEF PAK & FREDERICK - "SEASIDE ATMOSPHERE"
4. POLAR STERN - "DERDR LTTLE R AUM"
5. FRICTION & SPICE - "FRICTIONS GROOVE"
6. RED DEVEL - "GAMELAN"

SIDE B:

1. RR WORKSHOP - "MESS WITH DABUL"
2. PVD PRESENT DEVIANT - "LOVE SIMULATION"
3. BREEDER - "ROCK STONE"
4. DELTA - "ANYTHING YOU WANT"
5. MIKE COGLAN - "SILENCE" (MATT DEARY MIX)

Publicity by Formula. Contact: Sioux Z.
212.941.9701. Fax 212-941-9740. E-mail: Siouxzim@aol.com

For further information contact: Lou Montorio, Ultra Records
212-343-2200. Fax 212-343-9429. E-mail: Kntfo@aol.com

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SASHA & JOHN DIGWEED

"NORTHERN EXPOSURE III 'EXPEDITIONS'" CASSETTE 2

ULTRA RECORDS

588 Broadway #1003, New York, NY 10012

212-343-2200 / 212-343-9429 fax / www.Ultrarecords.com

SASHA & JOHN DIGWEED

"NORTHERN EXPOSURE III 'EXPEDITIONS'"

CASSETTE 2 Release Date: 4/6/99



Side A

Ultra Records

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SASHA & JOHN DIGWEED

"NORTHERN EXPOSURE III 'EXPEDITIONS'"

CASSETTE 2 Release Date: 4/6/99



Side B

Ultra Records

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FOURTH WORLD VOL. I
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DJ ICEY

THE FUNKY BREAKS

SIDE A

DJ Icey *Grand Canyon Suite*

Red Meyers *Silent Partner*

Genaside II *Nara Mine*

Headrillaz *Get Yourself Organized*

DJ Reflex *Reflex Speed*

DJ Icey *Beats-A-Rockin*

The Ride Committee feat. Roxy *Get Huh*

SIDE B

PM Dawn *Watchers Point of View*

Galaxy 21 *Sound the Alarm*

Rebel MC *Tribal Bass*

Richard F. *J-Break*

Sign of the Times *Sign*

Flower *2*

Thinkhead *The Pledge*

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DJ ICEY
THE FUNKY BREAKS

SIDE A

DJ Icey *Grand Canyon Suite*
Red Meyers *Silent Partner*
Genaside II *Nara Mine*
Headrillaz *Get Yourself Organized*
DJ Reflex *Reflex Speed*
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Rebel MC *Tribal Bass*
Richard F. *J-Break*
Sign of the Times *Sign*
Flower *2*
Thinkhead *The Pledge*

Promotional Copy - Not For Sale



DJ ICEY
THE FUNKY BREAKS

SAC 1310

All tracks continuously mixed by DJ Icey


DJ ICEY
THE FUNKY BREAKS
DJ Icey - Grand Canyon Suite (5:35) • Red Meyers - Silent Partner (3:51) • Genaside II - Nara Mine (3:14) •
Headrillaz - Get Yourself Organized (3:33) • DJ Reflex - Reflex Speed (4:48) •
DJ Icey - Beats-A-Rockin (6:22) • The Ride Committee feat. Roxy - Get Huh (4:19)
SIDE
A
100
50
0
SAC 1310
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All tracks continuously mixed by DJ Icey
35


DJ ICEY
THE FUNKY BREAKS
PM Dawn - Watchers Point of View (3:44) • Galaxy 21 - Sound the Alarm (3:08) •
Rebel MC - Tribal Bass (5:24) • Richard F. - J-Break (5:17) • Sign of the Times - Sign (5:32) •
Flower - 2 (5:30) • Thinkhead - The Pledge - (5:20)
SIDE
B
100 50 0
SAC 1310
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All tracks continuously mixed by DJ Icey
35

SMN

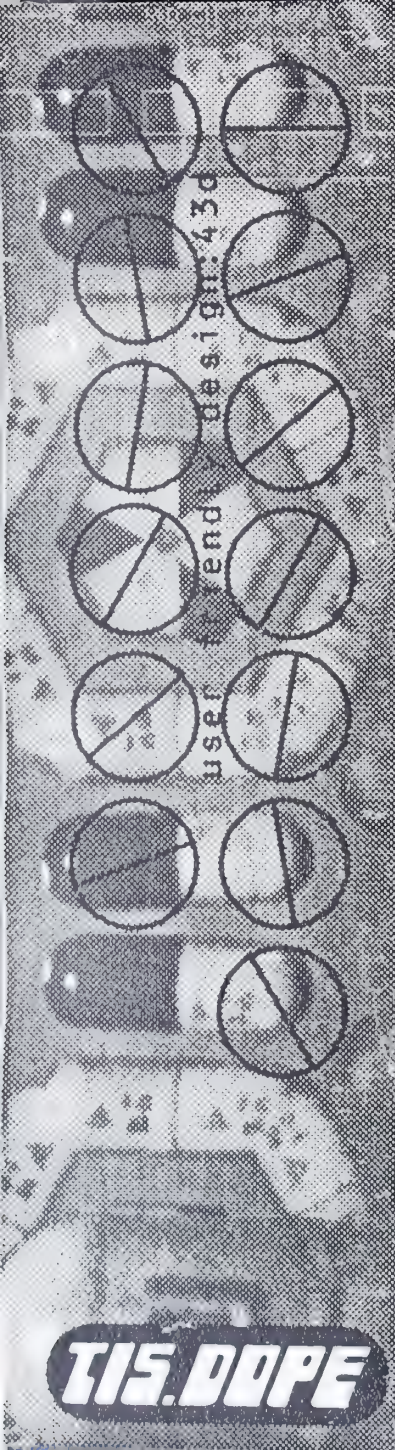
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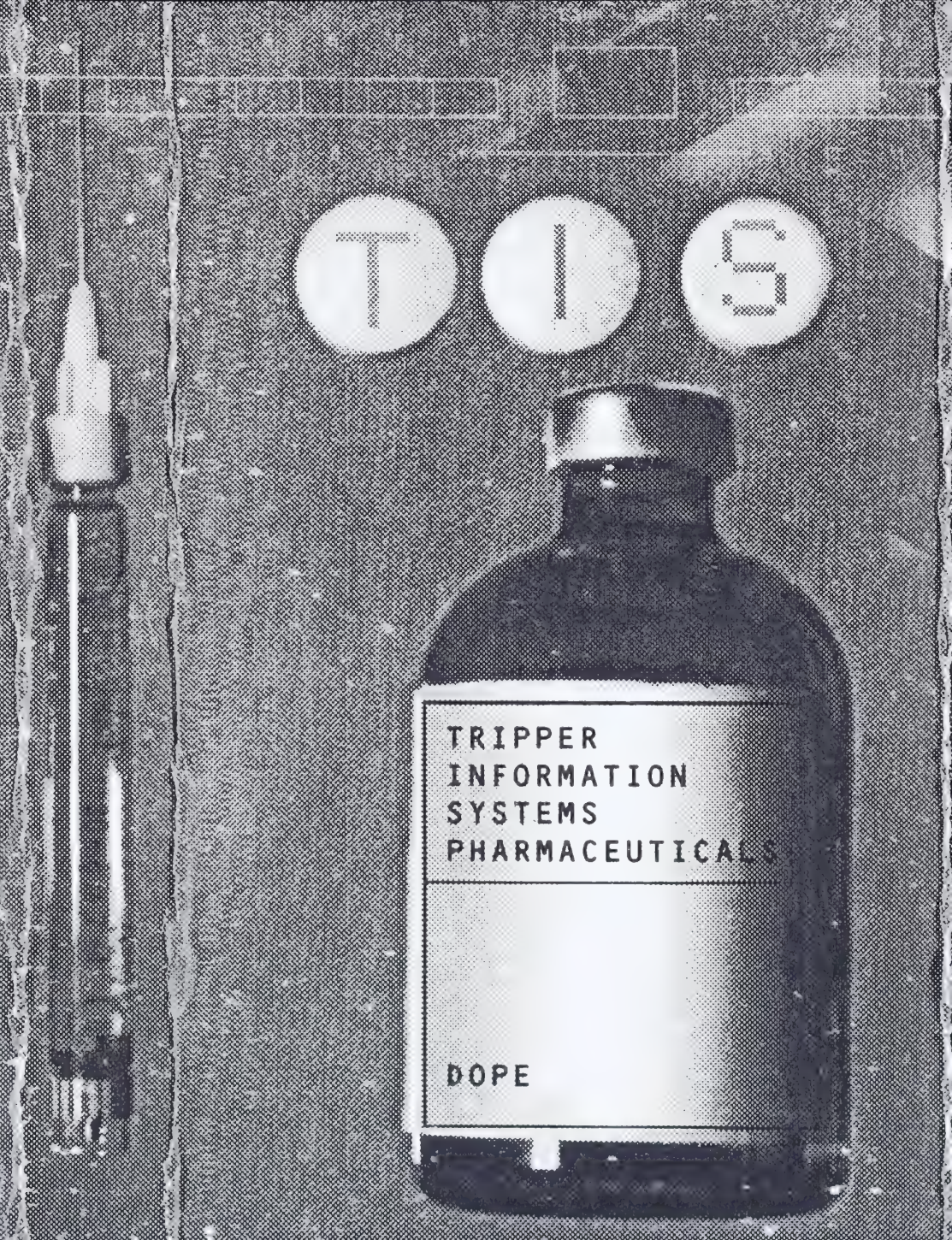
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DIRECTOR FOR A WEEK. 6/92
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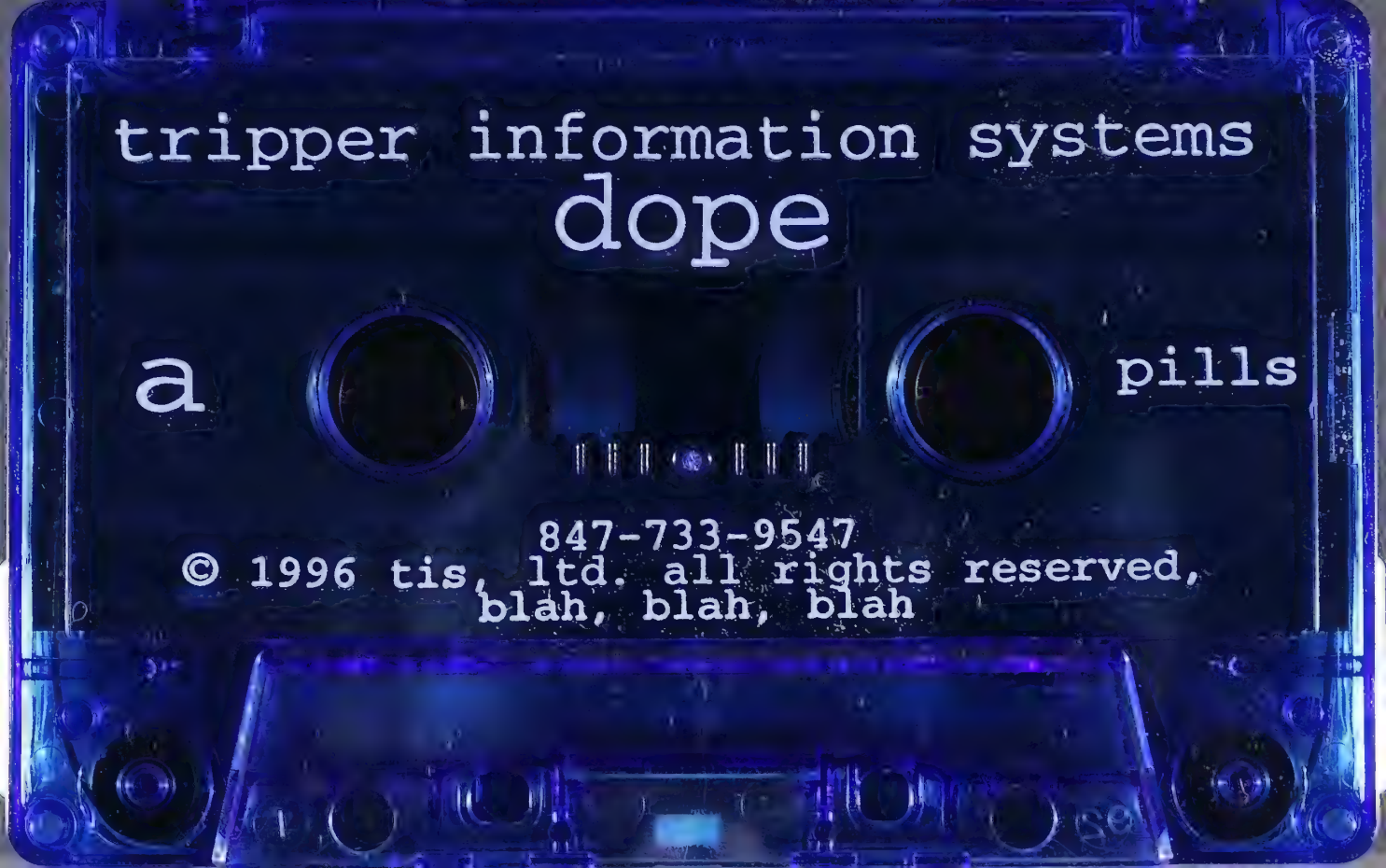

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FOR DJ'S ONLY
Chuck Chill Out Mixes
Cassette
2
Side
A
MERRY CHRISTMAS


FOR DJ'S ONLY
Chuck Chill Out Mixes
Cassette
2
Side
B
MERRY CHRISTMAS

CHANNEL LIGHT VESSEL

featuring Roger Eno, Kate St. John, Bill Nelson, Laraaji and Mayumi Tachibana

"AUTOMATIC"

SIDE ONE

1. TESTIFY 3:08
2. TRAIN TRAVELING NORTH 4:18
3. SLOW AFTERNOON 3:00
4. BALLYBOOTS 3:51
5. A PLACE WE PRAY FOR 4:26
6. BUBBLING BLUE 3:41

SIDE TWO

1. DUENDE 1:11
2. FLAMING CREATURES 3:50
3. BILL'S LAST WALTZ 4:13
4. THUNDEROUS ACCORDIONS 2:25
5. FISHOWLMOON 3:05
6. LITTLE LUMINARIES 3:37

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Contact: 212-989-2929

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CHANNEL LIGHT VESSEL "AUTOMATIC"

GYR 6607

CHANNEL LIGHT VESSEL

featuring Roger Eno, Kate St. John, Bill Nelson, Laraaji and Mayumi Tachibana

"AUTOMATIC"

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GYROSCOPE

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In the summer of 1993, Gyroscope Records released *The Familiar*, a highly successful collaboration between Roger Eno and Kate St. John, featuring co-producer and guest musician Bill Nelson.

About this elegant, innovative and appealing mix of lush melodies and inventive lyric touches Carol Wright/NAPRA was moved to remark "This unique album had me awestruck in utter ecstasy from the very first note", while Michael Tearson/AUDIO enthused "an album of lovely music... an island of sanity." The trio's unofficial debut was so well received by alternative/progressive media and radio worldwide that the group has formally dubbed itself CHANNEL LIGHT VESSEL to facilitate future projects.

Automatic is Roger, Kate and Bill's official debut, recorded at Peter Gabriel's Real World studios in the UK. The flavor is similar to *The Familiar* on several instrumental and vocal pieces, but there is a fresh, percussive edge to the more electric tracks. Fellow Gyroscope artist Laraaji was called in to provide zither and m'bira accents, while Bill's signature E-Bow guitar sound is more in evidence throughout.

Roger and Kate once again offer lovely piano, woodwind and vocal lines; the orchestral elements of their compositions are enhanced by famed Japanese cellist Mayumi Tachibana.

Automatic by CHANNEL LIGHT VESSEL is destined to appeal to New Age and Adult Alternative listeners while crossing over to lovers of adventurous music everywhere. For further info, please contact: PJ Birosik (press and radio) 602-282-4249 or your Caroline Records representative 212-989-2929.

CHANNEL LIGHT VESSEL
"AUTOMATIC"



SIDE ONE
GYR 6607

Contact (212) 989-2929 Advance Cassette. For Promotional Use Only.

CHANNEL LIGHT VESSEL
"AUTOMATIC"



SIDE TWO
GYR 6607

Contact (212) 989-2929

Advance Cassette. For Promotional Use Only.

TYPE II HIGH BIAS NØN-DOLBY STEREO

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

--side one--

1. Afterlife	1:39
2. Beyond Life	5:42
3. While Birds Sing	7:31
4. Fifty Million Years	5:40
5. Star Light	4:46
6. Eternal Note	5:30

Performed by Timothy Leary except:
#5. Performed by Timothy Leary & Dr. Fiorella Terenzi
#6. Performed by Timothy Leary & Liquid Mind

Mouth Almighty/Mercury Records
Worldwide Plaza
825 Eighth Ave.
New York, NY 10019

Various
"BEYOND LIFE WITH TIMOTHY LEARY"
Mouth Almighty/Mercury Records

TYPE II HIGH BIAS NØN-DOLBY STEREO

Various
"BEYOND LIFE WITH TIMOTHY LEARY"

--side one--

1. Afterlife	1:39
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Performed by Timothy Leary except:
#5. Performed by Timothy Leary & Dr. Fiorella Terenzi
#6. Performed by Timothy Leary & Liquid Mind

--side two--

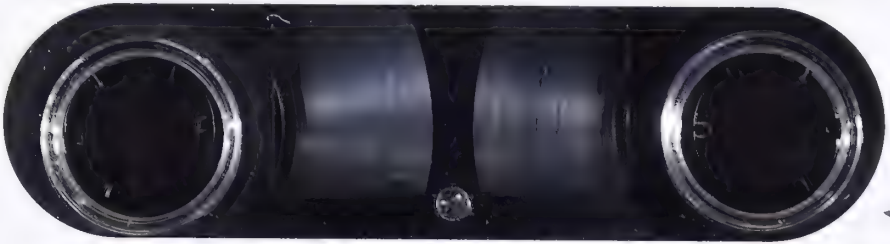
1. Why Not? Why Not? Why Not?	5:33
2. Goodbye, Goodbye	6:27
3. Legend Of A Mind(Timothy Leary Lives)	7:23
4. A Tale Of The Tribe (From Preface To "Jail Notes")	7:56
5. Lion's Mouth	10:13

Perfomed by Timothy Leary except:
#3. Performed by The Moody Blues
#4. Perfomed by Allen Ginsberg
#5. Performed by Timothy Leary & Al Jourgensen & Friends

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

SIDE ONE



mouth almighty

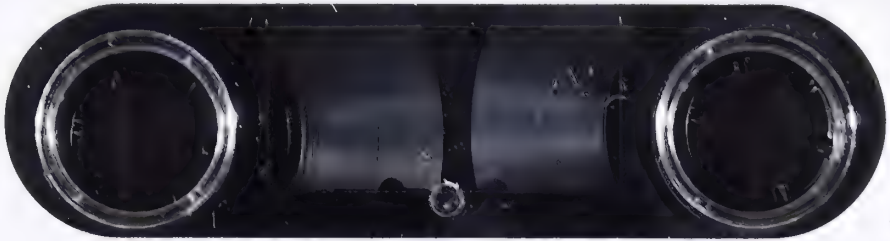
Mercury Records

Mouth Almighty/Mercury Records

Various

"BEYOND LIFE WITH TIMOTHY LEARY"

SIDE TWO



mouth almighty

Mercury

Mouth Almighty/Mercury Records

Featuring the songs:
Blue Skies
Loving You More
Divinity
4-46356 (#1)

bt ima 今



bt ima 今

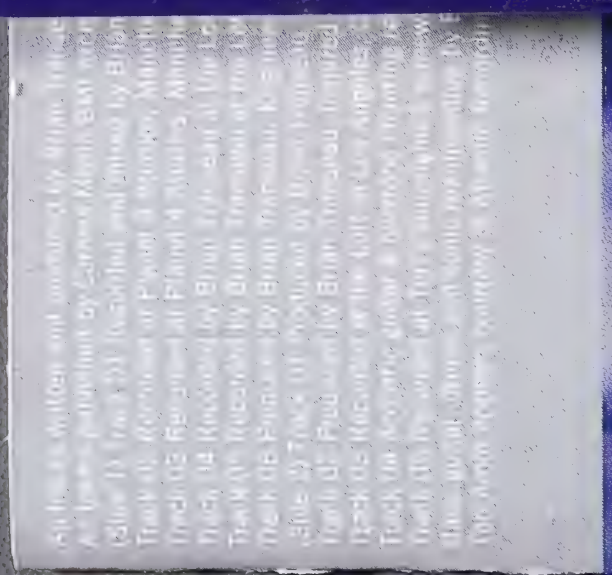


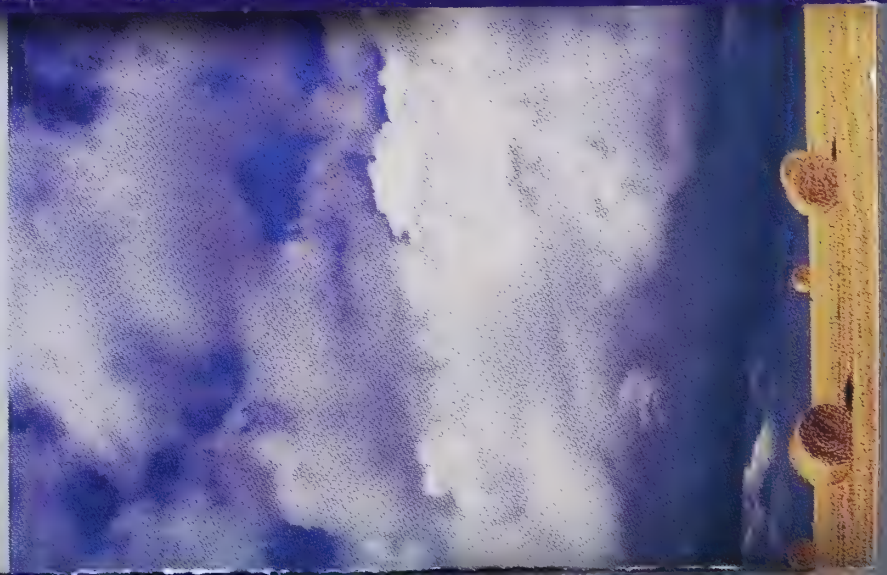
Side One
Nocturnal Transmission
Quark
Tripping The Light Fantastic
Embracing The Future
(Embracing The Sunshine Mix)
Deeper Sunshine
Loving You More
(BT's Garden Of Ima Dub)



Side Two
Loving You More
(BT's Final Spiritual Journey)
Poseidon
Embracing The Sunshine
Divinity
Blue Skies-Featuring Tori Amos

Produced by Brian Transeau
Reprise Records, 3300 Warner Blvd., Burbank, CA 91505-4694.75 Rockefeller Plaza, New York, NY 10019-6908. World Wide Web: http://www.RepriseRec.com/






BT / IMA
NOCTURNAL TRANSMISSION • QUARK • TRIPPING THE LIGHT FANTASTIC
EMBRACING THE FUTURE (EMBRACING THE SUNSHINE MIX)
DEEPER SUNSHINE • LOVING YOU MORE (BT's GARDEN OF IMA DUB)
1
SR
4-46356
KINETIC
PRODUCED BY BRIAN TRANSEAU
HX PRO
B NR

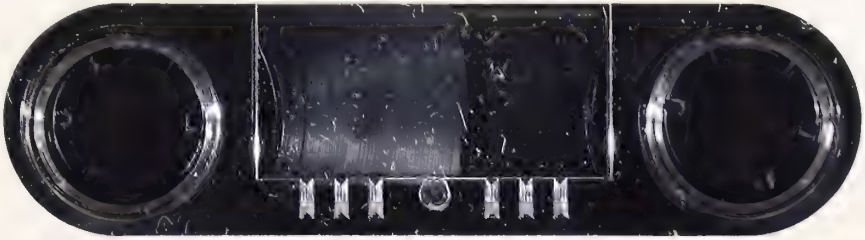

BT / IMA
LOVING YOU MORE (BT's FINAL SPIRITUAL JOURNEY) • POSEIDON
EMBRACING THE SUNSHINE • DIVINITY • BLUE SKIES
2
SR
4-46356
KINETIC
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Made in U.S.A.
HX PRO
B NR

JAZZMATAZZ Vol. II "The New Reality"

HOSTED BY GURU

Intro(light It Up) * Lifesaver * Living In This World * Looking Through Darkness
Watch What You Say * Jazzalude II * For You * Medicine
Lost Souls * Nobody Knows

Side
A
CrO2



NNR
70us

Promotional Copy - Not For Sale

EMI Records Chrysalis

JAZZMATAZZ Vol. II "The New Reality"

HOSTED BY GURU

Jazzalude III * Respect The Architect * Feel The Music * Young Ladies
The Traveler * Jazzalude IV * Count Your Blessings
Choice Of Weapons * Something In The Past * Revelation

Side
B
CrO2



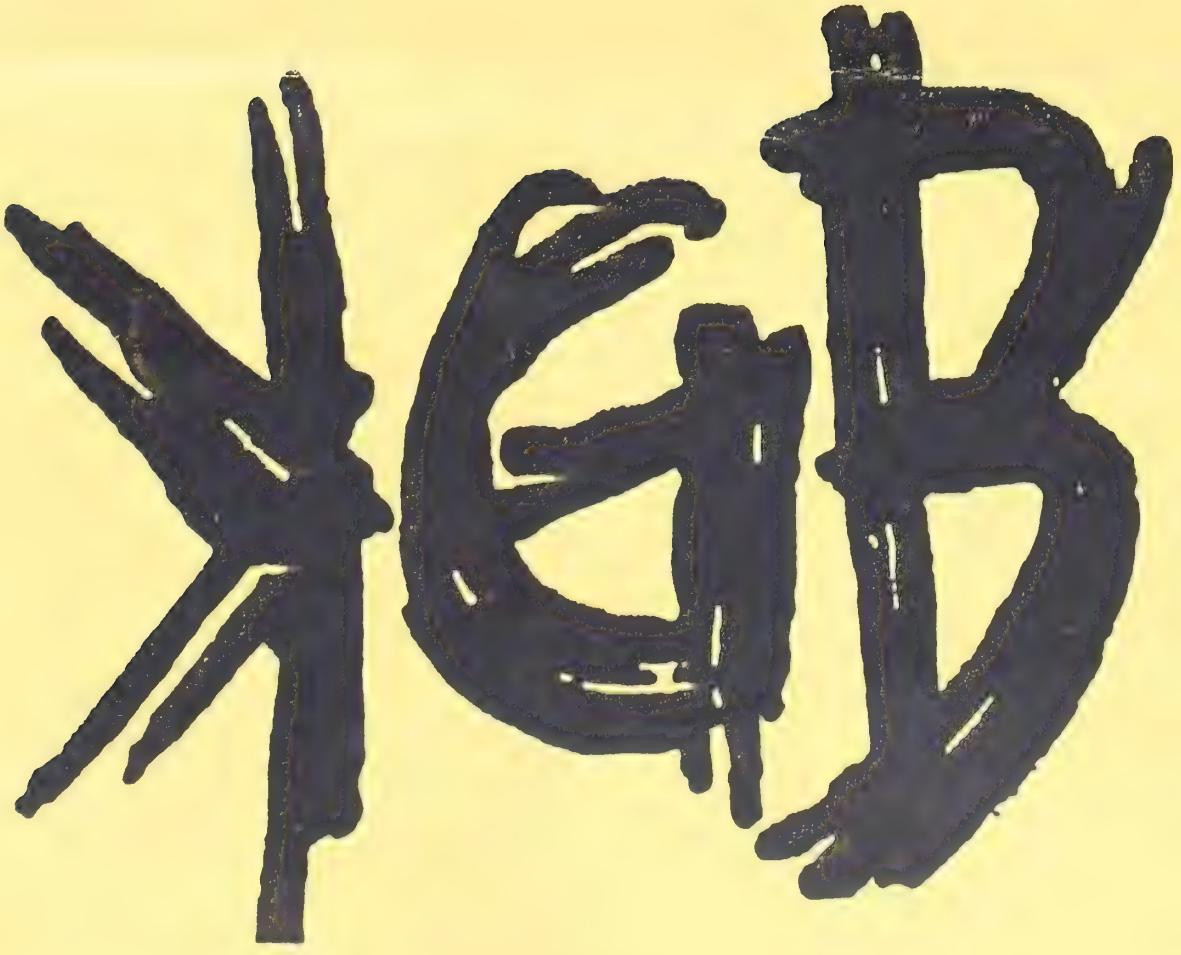
NNR
70us

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EMI Records Chrysalis




WU-TANG
CLAN





'Bless Ya Life'

WU-TANG CLAN

produced by 4th Deciple for
Wu-Tang Productions

coming in july on Mascot Records



is a registered trademark
permission to use logo authorized by RZA for Wu-Tang Productions

MASCOT RECORDS

MASCOT RECORDS • 166 FIFTH AVENUE • NYC, NY 10010

KGB

"Bless Ya Life"

Grim Mix (filthy) 4:36 • Grim Mix (clean) 4:33



SIDE 1

MCT-715-4

WU-TANG CLAN

Produced by 4th Deciple for Wu-Tang Productions* at Chung King Studios/Recording Engineered by Phil Austin/Mix Engineered by 4th Deciple/Writen by C. Burton, G. Elfe, & E Laviscount for Click Gabow Publishing/Executive Producers April Fern & Scott Schlachter/*Wu-Tang is a registered trademark of Wu-Tang Productions permission to use Wu-Tang logo authorized by RZA for Wu-Tang Productions

MASCOT RECORDS

KGB
"Bless Ya Life"

Original (filthy) 4:35 • Original Instrumental 4:34 • Original (clean) 4:34



SIDE 1.5
MCT-715-4

WU-TANG CLAN

Produced by 4th Decipie for Wu-Tang Productions* at Chung King Studios/Recording Engineered by Phil Austin/Mix Engineered by 4th Decipie/Writen by C. Burton, G. Elfe, & E. Laviscount for Click Gabow Publishing/Executive Producers April Ferri & Scott Schlachter/*Wu-Tang is a registered trademark of Wu-Tang Productions permission to use Wu-Tang logo authorized by RZA for Wu-Tang Productions

MASCOT RECORDS





ORBITAL
SNIVILISATION

SIDE 1

FOREVER
I WISH I HAD DUCK FEET
SAD BUT TRUE
CRASH AND CARRY
SCIENCE FRICTION
PHILOSOPHY BY NUMBERS

SIDE 2

KEIN TRINK WIASSER
QUALITY SECONDS
ARE WE HERE?
ATTACHED

ORBITAL
SNIVILISATION

SIDE 1

FOREVER
I WISH I HAD DUCK FEET
SAD BUT TRUE
CRASH AND CARRY
SCIENCE FRICTION
PHILOSOPHY BY NUMBERS

SIDE 2

KEIN TRINK WIASSER
QUALITY SECONDS
ARE WE HERE?
ATTACHED

ORBITAL
SNIVILISATION

697 124 027-4
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READING



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1999

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SUNRISE -27-3090

APHEX TWIN

"Richard D. James"

Side One

1. 4
2. CORNISH ACID
3. PEEK 824542,01
4. FORE STREET
5. CARN MARTH
6. TO CURE A WEAKLING CHILD
7. GOONGUMPAS
8. YELLOW CALX

Side Two

1. GIRL/BOY SONG
2. LOGAN ROCK WITCH
3. MILKMAN
4. INKEY$
5. GIRL/BOY (£18 SNARE RUSH MIX)
6. BEETLES
7. GIRL/BOY (REDRUTH MIX)



SIRE

4-62010-P

APHEX TWIN
"Richard D. James"

Side One

1. 4
2. CORNISH ACID
3. PEEK 824542.01
4. FORE STREET
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6. TO CURE A WEAKLING CHILD
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6. BEETLES
7. GIRL/BOY (REDRUTH MIX)

SIRE

4-62010-P

APHEX TWIN
"Richard D. James"

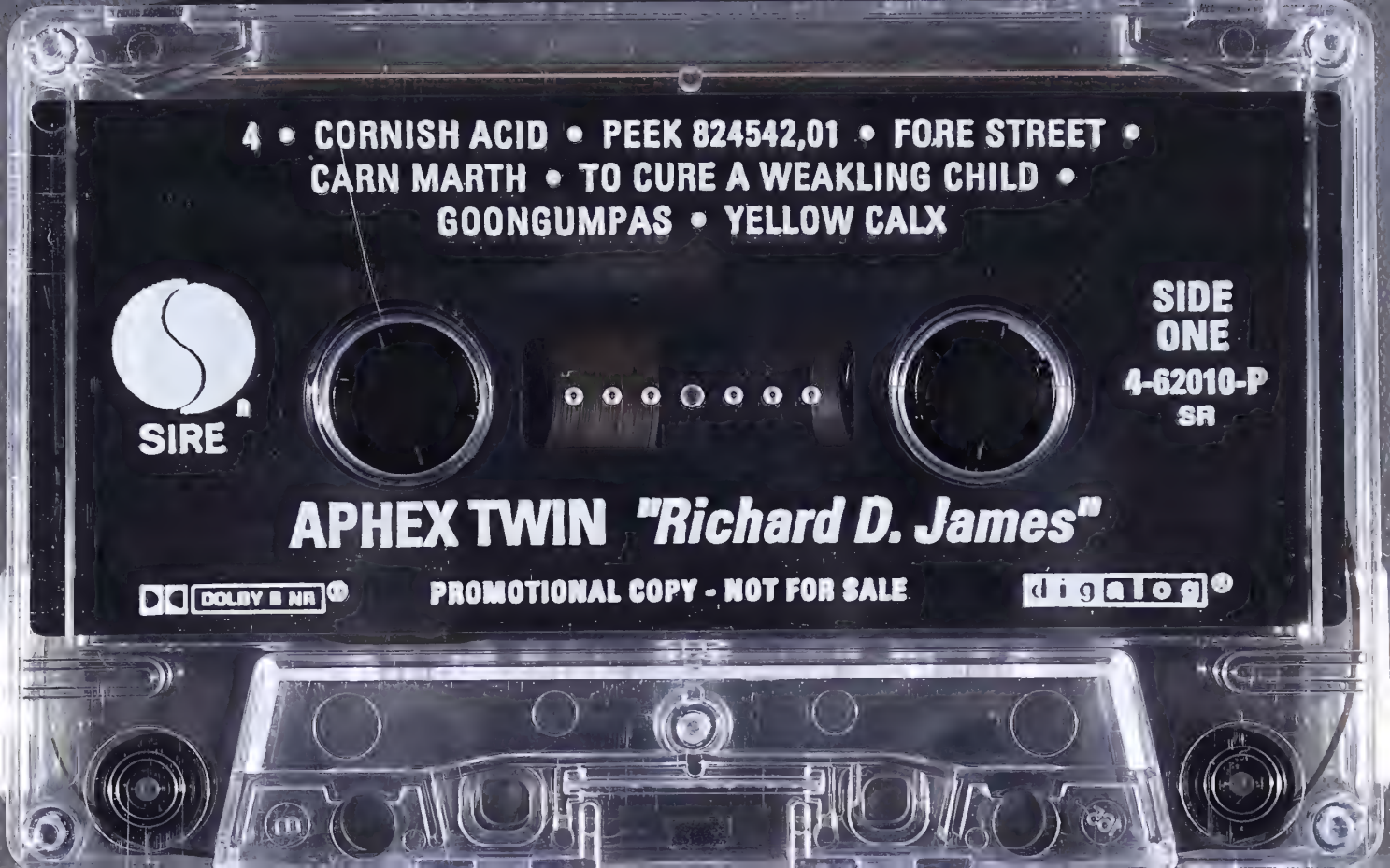
SIRE

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DOLBY B NR

digalog


4 • CORNISH ACID • PEEK 824542,01 • FORE STREET •
CARN MARTH • TO CURE A WEAKLING CHILD •
GOONGUMPAS • YELLOW CALX
SIRE
SIDE
ONE
4-62010-P
SR
APHEX TWIN "Richard D. James"
DOLBY B NR
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GIRL/BOY SONG • LOGAN ROCK WITCH • MILKMAN • INKEYS •
GIRL/BOY (£18 SNARE RUSH MIX) • BEETLES •
GIRL/BOY(REDRUTH MIX)
SIRE
SIDE
TWO
4-62010-P
SR
APHEX TWIN "Richard D. James"
DOLBY B NR
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KNUCKLES

ERIC NIKLES

BEYOND THE MIX

side A

1. GODFATHER
2. RAIN FALLS
3. THE WHISTLE SONG
4. IT'S HARD SOMETIME
5. SACRIFICE

0 7567-91618-4 0

side B:

1. PARTY AT MY HOUSE
2. RIGHT THING
3. WORKOUT
4. SOLD ON LOVE
5. SOON I WILL BE DONE

Printed in USA

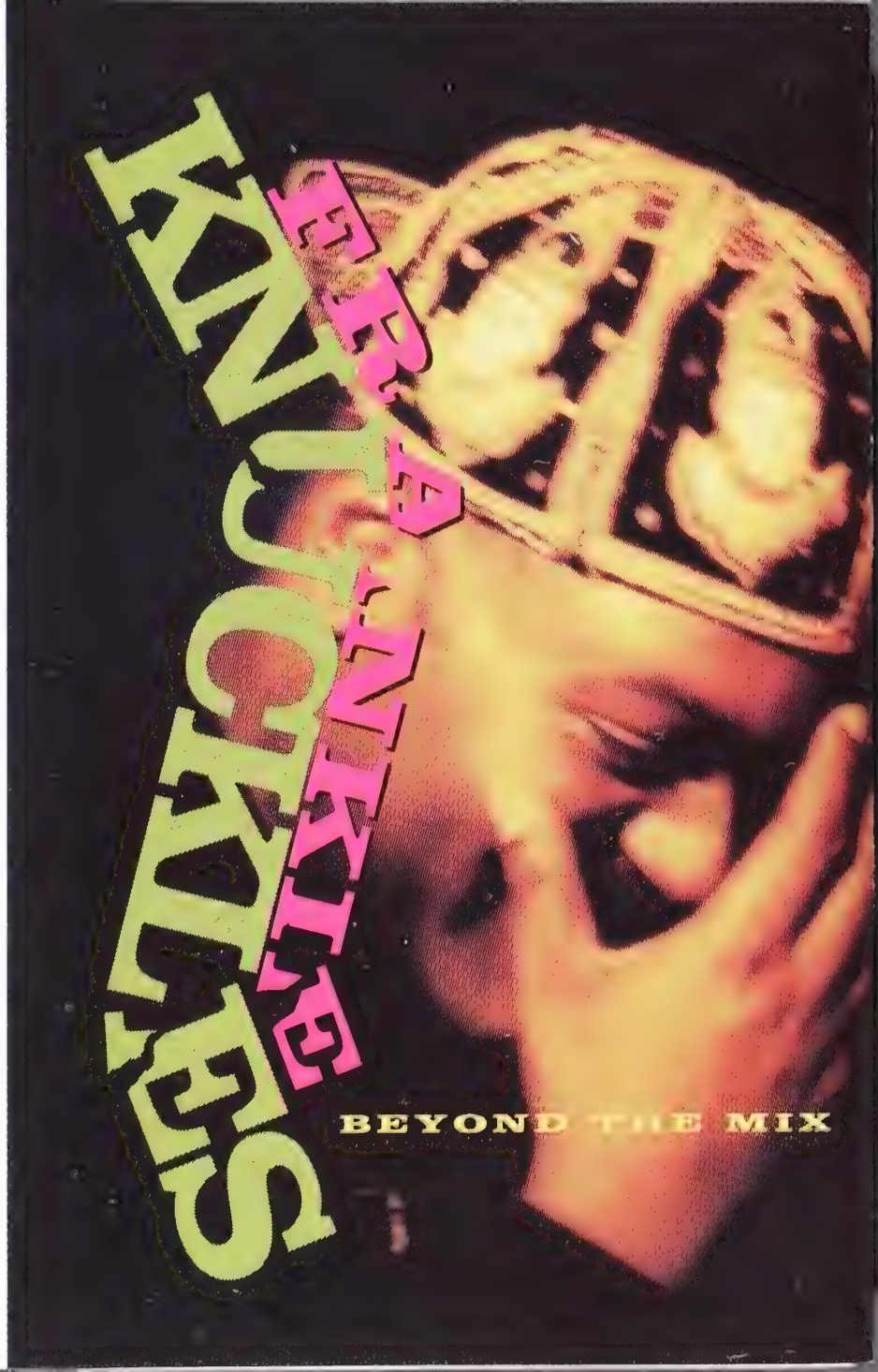
Virgin

91618-4

FRANKIE KNUCKLES

BEYOND THE MIX

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FRANKIE'S FEELINGS

TO MY FAMILY AT VIRGIN RECORDS: KEVIN CURRY, IRIS DILLON, CAROLYN ROBBINS, RICK SQUILLANTE, DARRYL CLARKE, SHARON HEYWARD, MELANIE NISSEN, CLEDRA WHITE, MELISSA WALKER, LAURA POTTER AND ANDREW STEPHANOPOULOS, NOW I KNOW I'M IN GOOD COMPANY!
-TO MY BROTHERS & SISTERS: JEFFREY, JULIUS, ARCHIE, TE AND DEMETRA - THANKS FOR BEING SO WONDERFUL AND SPREADING ALL THAT LOVE.
- TO THE KNUCKLES' HEADS: MALCOLM JACKSON, JEFFREY KNUCKLES, FRANK CARASQUILLO, MICHAEL DERANEY AND MARIO CHIOLDI - THANKS FOR KEEPING MY HEAD OUT OF THE CLOUDS AND MY FEET ON THE GROUND, I LOVE YOU GUYS.
- TO FREDERICK DUNSON: WHAT CAN I SAY THAT WE DON'T SAY ON THE PHONE TWICE A WEEK. YOU'RE A GREAT BROTHER AND AN EVEN GREATER FRIEND.
- TO BRUCE FOSTER (SINEAD): THANKS FOR TAKING SUCH GOOD CARE OF ME AND JOHN. YOU'VE BEEN A GOOD FRIEND FOR SO LONG. I LOVE YOU.
- TO MICHAEL WINSTON: I LOVE YOU.
- TO THE CHICAGO POSSE: BUTCH, DENNIS, KEVIN AND CRAIG ABDULLAH, STICKPIN, JOHN, CSL, FAST EDDIE, TYREE, MARSHALL JEFFERSON, BYRON & THE TEN CITY GANG.
- TO ALL THE TECH PEOPLE WHO CONTRIBUTED IN THE DEVOLOPMENT OF THIS PROJECT: SUE GIBBONS, PAVEL de JESUS & RUSS ELEVADO.
- TO QUAD STUDIOS - AMANDA, SHEILA, CHRISSY, AND CARLA
- TO PHIL SMITH AND THE STAFF & MEMBERS OF SOUND FACTORY: YOUR LOVE AND FRIENDSHIP HAS MADE ME AT HOME. **THANX.**

FROM JOHN POPPO:
IT HAS BEEN MY EXPERIENCE IN LIFE THAT VERY FEW TASKS ARE ACCOMPLISHED SINGLEHANDEDLY. THIS PROJECT CERTAINLY HAS NOT BEEN AN EXCEPTION TO THAT RULE. FRANKIE AND I ARE THE FIRST TO RECOGNIZE THAT THIS HAS BEEN AN ENSEMBLE EFFORT AND THAT ALL INVOLVED HAVE EACH HELD SEVERAL VITAL LINKS IN A VERY LARGE CHAIN. TO EACH OF THEM I EXTEND MY DEEP FELT APPRECIATION. THERE ARE A FEW WHO MUST BE SINGLED OUT FOR HAVING MADE AN IMMEASURABLE DIFFERENCE IN MY MAKING THIS ALBUM.
I'D LIKE TO THANK:
- GOD, FOR THE GOOD FORTUNE I'VE HAD. I ONLY PRAY THAT I MAY NEVER TAKE IT FOR GRANTED.
- MOM AND DAD FOR THEIR SELFLESS SUPPORT AND GUIDANCE.

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FRANKIE KNUCKLES • BEYOND THE MIX

Godfather • Rain Falls • The Whistle Song •
It's Hard Sometime • Sacrifice

Virgin

91618-4

SR

DOLBY NR



A

(25:38)

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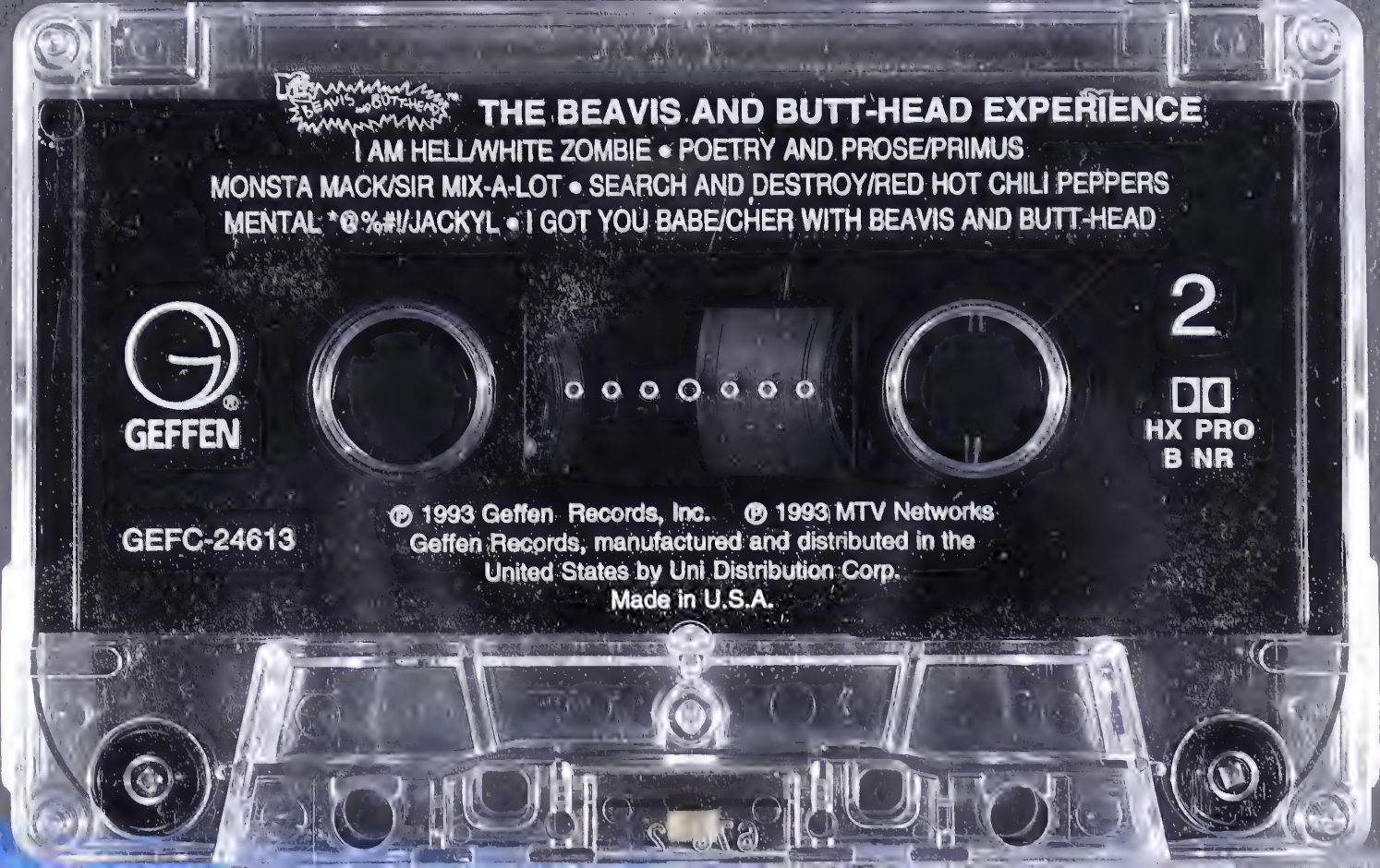
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FRANKIE KNUCKLES • BEYOND THE MIX
Party At My House • Right Thing • Workout •
Sold On Love • Soon I Will Be Done
Virgin
91618-4
SR
B
(23:15)
SEE ARTWORK FOR DETAILS
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THE BEAVIS AND BUTT-HEAD EXPERIENCE


BEAVIS and BUTT-HEAD
THE BEAVIS AND BUTT-HEAD EXPERIENCE
I HATE MYSELF AND WANT TO DIE/NIRVANA • LOOKING DOWN THE BARREL OF A GUN/ANTHRAX • COME TO BUTT-HEAD/BEAVIS AND BUTT-HEAD • 99 WAYS TO DIE/MEGADETH BOUNCE/RUN DMC • DEUCES ARE WILD/AEROSMITH
GEFFEN
1
HX PRO
B NR
GEFC-24613
SEE PACKAGING FOR PRODUCER CREDITS


BEAVIS and BUTT-HEAD
THE BEAVIS AND BUTT-HEAD EXPERIENCE
I AM HELL/WHITE ZOMBIE • POETRY AND PROSE/PRIMUS
MONSTA MACK/SIR MIX-A-LOT • SEARCH AND DESTROY/RED HOT CHILI PEPPERS
MENTAL *@%#!/JACKYL • I GOT YOU BABE/CHER WITH BEAVIS AND BUTT-HEAD
GEFFEN
2
HX PRO
B NR
GEFC-24613
℗ 1993 Geffen Records, Inc. ℗ 1993 MTV Networks
Geffen Records, manufactured and distributed in the
United States by Uni Distribution Corp.
Made in U.S.A.

Marilyn Manson
Antichrist Superstar

Side One

1. Irresponsible Hate Anthem	4:17
2. The Beautiful People	3:39
3. Dried Up, Tied and Dead to the World	4:15
4. Tourniquet	4:29
5. Little Horn	2:43
6. Cryptorchid	2:44
7. Deformography	4:31
8. Wormboy	3:56
9. Mister Superstar	5:04

Side Two

1. Angel with the Scabbed Wings	3:52
2. Kinderfeld	4:52
3. Antichrist Superstar	5:14
4. 1996	4:01
5. Minute of Decay	4:44
6. The Reflecting God	5:36
7. Man that You Fear	6:11

nothing

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Ezee Tape To Tape, Inc
760 N. Cahuenga Blvd., Hollywood CA 90038
Tel: (213) 463-7891 Fax: (213) 463-8013

nothing

Marilyn Manson
Antichrist Superstar



Marilyn Manson
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Side One

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7. Man that You Fear	6:11

nothing



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Marilyn Manson

Antichrist Superstar



1

Nothing / Interscope Records

Non-Dolby

Marilyn Manson

Antichrist Superstar



2

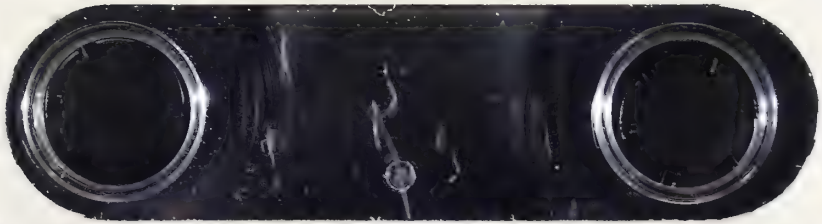
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Non-Dolby

WOLF

1. GREAT WHITE BOAT

2. PERSONAL AD #613



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Carol Kaye
"BASS PERFORMANCES"
Side A
© ℗ 1990 C.KAYE


Carol Kaye
"BASS PERFORMANCES"
Side B
© ℗ 1990 C.KAYE

"BASS PERFORMANCES" - Carol Kaye

This tape was difficult to put together - 13 different tapes from a variety of performances (mostly in the 70's, a few 80's) with bits and pieces of live gigs, bass demonstrations, concerts, seminars, and just foolin' around. Most tapes were not in great shape and there are some holes due to copyright conflicts, etc. but we did the best we could. This represents my break-out from all the studio work to play live music again, I really missed my 50's early Jazz guitar career. The last performance on Side A shows some mistakes (excuse me). The first tune on Side A is one of my originals. The very last thing on Side B can be found in my book, "Elec. Bass Lines No. 5". It was impossible to eliminate some of the sales talk on the bass demo cuts, two of which I also played guitar again on (orig."Changes" etc.). All playing is with a pick.

THE DAOU

Side One	Side Two
1. Surrender Yourself	1. Sympathy Bouquet
2. Figure In The Sand	2. Her Universe
3. Skin Deep	3. What Are You Guilty Of?
4. Never Ending Winter	4. The Way
5. Solitaire	

Produced By Peter Daou

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Columbia

THE DAOU

HEAD MUSIC

THE DAOU

Side One	Side Two
1. Surrender Yourself	1. Sympathy Bouquet
2. Figure In The Sand	2. Her Universe
3. Skin Deep	3. What Are You Guilty Of?
4. Never Ending Winter	4. The Way
5. Solitaire	

Produced By Peter Daou

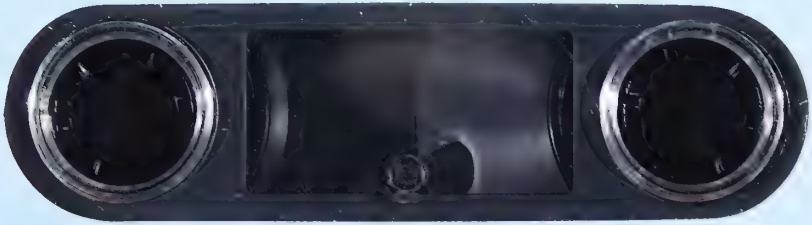
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THE DAOU

Head Music

Columbia Records



Side

One

Chrome

Tape

Non

Dolby

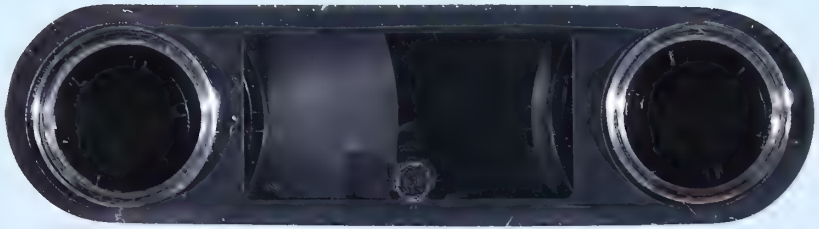
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THE DAOU

Head Music

Columbia Records



Side Two

Chrome Tape Non Dolby

Promotional Copy-Not For Sale

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STEREO

عشر ليالٍ من ألف ليلة وليلة

Ten dynamic nights from Thousand & one nights



VOS 10 001 MC

STEREO

عشر ليالك من الف ليلة وليلة

Ten dynamic nights from Thousand & one nights



VOS 10 001 MC

STEREO

VOS

VOICE OF STARS

Ten dynamic nights from Thousand & one nights

١. الف ليلة وليلة
٢. ليلة من بيروت
٣. ليلة من بغداد
٤. ليلة من دمشق
٥. ليلة من القاهرة
٦. ليلة من بيت لحم
٧. ليلة من بغداد
٨. ليلة من الاردن
٩. ليلة من تونس
١٠. ليلة من مراكش

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Tel 577.30.34

VOS 10 001

STEREO

SD 25

Distribution SONO DISC
85, rue Fondary 75015 PARIS

عشر ليالٍ من
الف ليلة وليلة

١ .	الف ليلة وليلة	٤ . ٣٠
٢ .	ليلة من بيروت	٥ . ٣٥
٣ .	ليلة من بعلبك	٥ . ٤٣
٤ .	ليلة من دمشق	٥ . ٣٣
٥ .	ليلة من القاهرة	٣ . ٤٠
٦ .	ليلة من ليبيا	٤ , ٢٥
٧ .	ليلة من بغداد	٣ , ٥٠
٨ .	ليلة من الاردن	٥ , ١٥
٩ .	ليلة من تونس	٤ , ٣٢
١٠ .	ليلة من مراكش	٥ . ١٠

Ten dynamic nights from Thousand & one nights

1	THOUSAND & ONE NIGHT	4 30
2.	A NIGHT FROM BEIRUT	5 35
3.	A NIGHT FROM BAALBECK	5 43
4.	A NIGHT FROM DAMASCUS	5 33
5.	A NIGHT FROM CAIRO	3 40
6.	A NIGHT FROM LIBYA	4 25
7.	A NIGHT FROM BAGDAD	3 50
8.	A NIGHT FROM JORDAN	5 15
9.	A NIGHT FROM TUNIS	4 32
10.	A NIGHT FROM MOROCCO	5 10

played by

MIDDLE EAST ORIENTAL ORCHESTRA

Produced by
DANIEL DER SAHAKIAN

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233, Nahr Street P.O.Box 8136 Beirut Lebanon

1

VOS 10 001

STÉRÉO

D.R.

VOICE
OF STARS

TEN DYNAMIC NIGHTS FROM THOUSAND & ONE NIGHTS

1. THOUSAND & ONE NIGHT
2. A NIGHT FROM BEIRUT
3. A NIGHT FROM BAALBECK



4. A NIGHT FROM DAMASCUS
5. A NIGHT FROM CAIRO

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Duplication Moulage Plastique de l'Ouest

2

VOS 10 001

STÉRÉO

D.R.

VOICE
OF STARS

TEN DYNAMIC NIGHTS FROM THOUSAND & ONE NIGHTS

6. A NIGHT FROM LIBYA
7. A NIGHT FROM BAGDAD
8. A NIGHT FROM JORDAN



9. A NIGHT FROM TUNIS
10. A NIGHT FROM MOROCCO

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Duplication Moulage Plastique de l'Ouest

THE ORB ◆ *Orblivion*

SIDE A

1. Delta MK II
2. Ubiquity
3. DJ Asylum
4. Bedouin
5. Molten Love
6. PI

SIDE B

1. S.A.L.T.
2. Toxygene
3. Log Of Deadwood
4. Secrets
5. Passing Of Time
6. 72



Release Date: 3/11/97

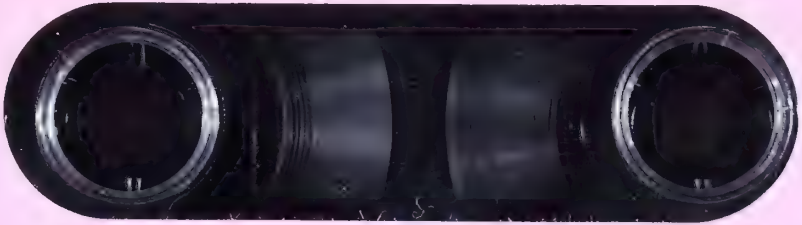
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Island Records Media Relations
(212) 603-3923

ISLAND

THE ORB ◆ *Orblivion*

Delta MK II ◆ Ubiquity ◆ DJ Asylum ◆
Bedouin ◆ Molten Love ◆ PI

SIDE
A



Chrome
120μsEQ

Island Records 825 8th Avenue, New York, NY 10019
212-333-8000

ISLAND

THE ORB • *Orblivion*

S.A.L.T. • Toxygene • Log Of Deadwood •
Secrets • Passing Of Time • 72

SIDE
B



Chrome
120μsEQ

Island Records 825 8th Avenue, New York, NY 10019
212-333-8000

OGC
(Originoo Gunn Clappaz)

M-Pire Shrikez Back

Shoot to Kill • Joe Clair-Skit • M-Pire Shrikez Back (feat. Thunderfoot) • Sometimey • Sh** Happens
Bounce to the Ounce • Girlz Ninety Now (feat. Boot Camp Clik) • Smokey-Skit (Bless the Mic)
The Big Ohh (feat. Smokey Light) • If You Feel Like I Feel (feat. Hardcore)

SIDE
A



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OGC

(Originoo Gunn Clappaz)

M-Pire Shrikez Back

Slo Mo • You're Not Sure to See Tomorrow (feat. Lil' Knock, M.S Doc Holiday, Illa Noyz)
From the Table to the Label – Skit • Suspect Niggaz (feat. Buckshot & Havoc of Mobb Deep)
Dirtest Players in the Game (feat. The Fab 5) • Set Sail • Boot Camp MFC Eastern Conference
(feat. Boot Camp & M.F.C.)

SIDE
B



PRIORITY RECORDS

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ONLY FOR THE HEADSTRONG
THE ULTIMATE RAVE COMPILATION

162-351 002-4

SIDE A

1. "DOMINATOR" - HUMAN RESOURCE
2. "ROOBARB & CUSTARD" - SHAFT
3. "G FORCE" - PRODIGY
4. "BOSTICH" - YELLO
5. "HARDCORE HEAVEN" DJ SEDUCTION
6. "DIFFERENT STROKES" - ISOTONIK
7. "MORE ENERGY" - PROGRAM 2
8. "CHIME" - ORBITAL

SIDE B

1. "RIDE LIKE THE WIND" - EAST SIDE BEAT
2. "NIGHTBIRD" - CONVERT
3. "WHAT CAN YOU DO FOR ME" - UTAH SAINTS
4. "TAKE ME UP" - SOUND SOURCE
5. "HAPPINESS IS JUST AROUND THE BEND" CUBA GOODING VS. ALTERN 8
6. "DEEPER" - SUSAN CLARK
7. "WHAT WOULD WE DO" - DSK

THIS COMPILATION ℗ 1992 FFRR

ONLY FOR THE HEADSTRONG
THE ULTIMATE RAVE COMPILATION

162-351 002-4

SIDE A

1. "DOMINATOR" - HUMAN RESOURCE
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4. "BOSTICH" - YELLO
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6. "DIFFERENT STROKES" - ISOTONIK
7. "MORE ENERGY" - PROGRAM 2
8. "CHIME" - ORBITAL

SIDE B

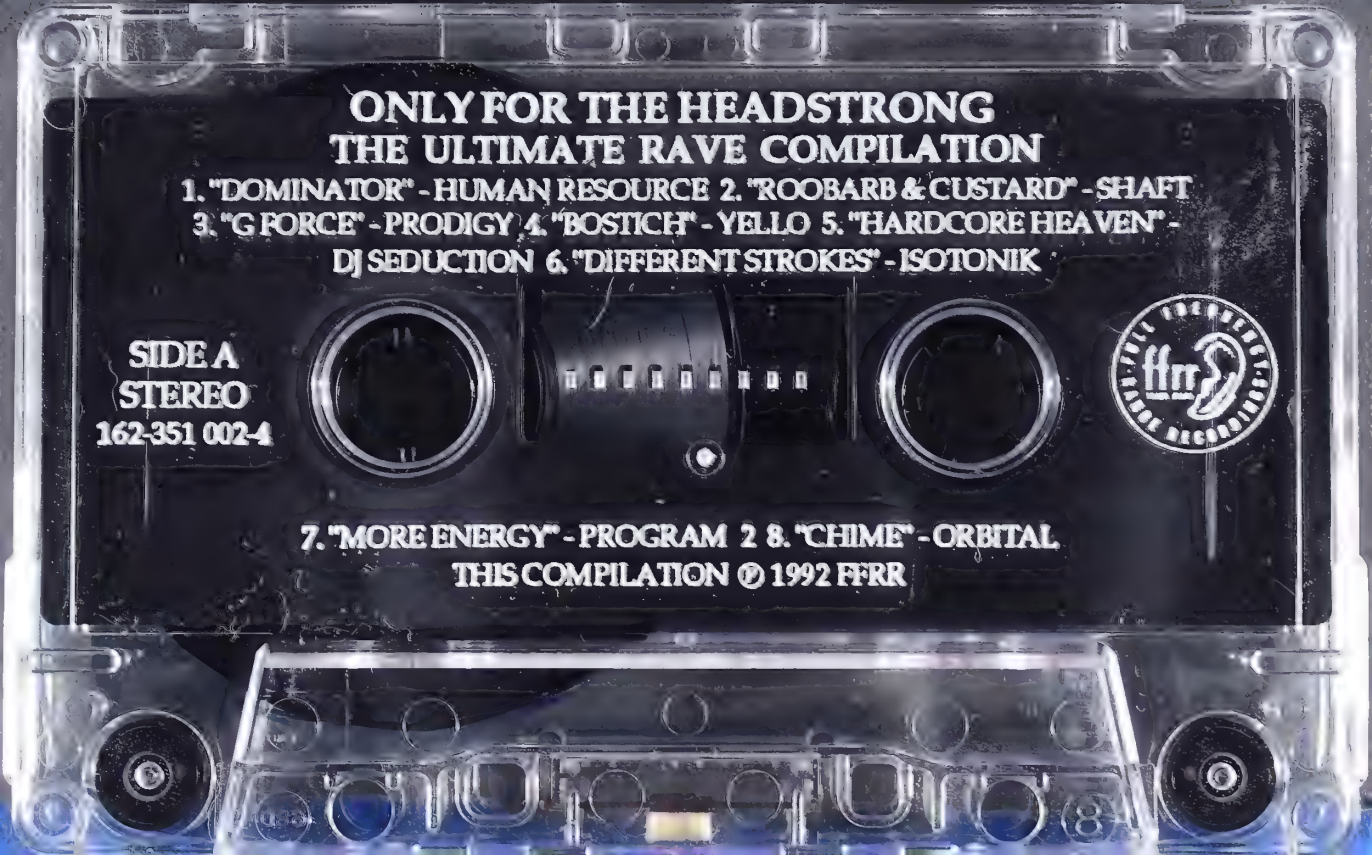
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THE ULTIMATE RAVE COMPILATION

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ONLY FOR THE HEADSTRONG
THE ULTIMATE RAVE COMPILATION
1. "DOMINATOR" - HUMAN RESOURCE 2. "ROOBARB & CUSTARD" - SHAFT
3. "G FORCE" - PRODIGY 4. "BOSTICH" - YELLO 5. "HARDCORE HEAVEN" -
DJ SEDUCTION 6. "DIFFERENT STROKES" - ISOTONIK
SIDE A
STEREO
162-351 002-4
7. "MORE ENERGY" - PROGRAM 2 8. "CHIME" - ORBITAL
THIS COMPILATION ℗ 1992 FFRR

ONLY FOR THE HEADSTRONG
THE ULTIMATE RAVE COMPILATON

1. "RIDE LIKE THE WIND" - EAST SIDE BEAT 2. "NIGHTBIRD" - CONVERT
3. "WHAT CAN YOU DO FOR ME" - UTAH SAINTS 4. "TAKE ME UP" -
SOUNDSOURCE 5. "HAPPINESS IS JUST AROUND THE BEND" -

SIDE B
STEREO
162-351 002-4





CUBA GOODING VS. ALTERN 8 6. "DEEPER" - SUSAN CLARK
7. "WHAT WOULD WE DO" DSK
THIS COMPILATION Ⓟ 1992 FFRR

THE SHEFFIELD DRUM RECORD

Improvisations By
Jim Keltner & Ron Tutt

THE SHEFFIELD TRACK RECORD

Rock Instrumental Tracks
Robbie Buchanan
James Newton Howard
Keyboards
Lennie Castro
Percussion
Nathan East
Bass
Mike Landau
Guitar
Carlos Vega
Drums

FOR COMPONENT TESTING & EVALUATION



Sheffield lab

Performed Live to Two-Track

SIDE ONE:

THE SHEFFIELD TRACK RECORI

1. **Amuseum** (4:15)
   J.N. Howard, W. Smith Howard (N
   BMI (Lavender Music) ASCAP
2. **The Higher You Rise** (4:05)
   J. Gruska, P. Gordon (Colgems-EM
   Inc./J-88 Music/Paul Doll Music)
3. **Wise to the Lines** (4:00)
   R. Buchanan, C. Dore (ATV/Nanac
   Island) ASCAP
4. **Le Ballade** (3:35)
   R. Buchanan (ATV/Nanachub) AS

SIDE TWO:

THE SHEFFIELD DRUM RECOR

1. **Ron Tutt** (6:27)
2. **Jim Keltner** (7:09)

All Sheffield Lab albums are recorde
sicians together in the studio playing
final two-track master tape. We use n
believe the immediate interaction cr
musicians are playing together gi
recordings a unique quality that con
and synergy.

SIDE ONE: TRACK RECORD
Amuseum / The Higher You Rise
Wise to the Lines / Le Ballade
SIDE TWO: DRUM RECORD
Ron Tutt / Jim Keltner

DADC

PRINTED IN CANADA

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0 1439-11420-4 1


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1
THE SHEFFIELD TRACK RECORD
HX PRO S.N.R.
TDK
SA-Type-II
70μs
DRAD
1. Amuseum 2. The Higher You Rise
3. Wise To The Lines 4. Le Ballade
CAS-14/20


© 1981, 1982, 1989 Sheffield Lab Inc.
2
THE SHEFFIELD DRUM RECORD
HX PRO
TDK
SA-Type-II
70μs
DRAD
1. Ron Tutt 2. Jim Keltner
CAS-14/20

KRUDER & DORFMEISTER

"G-Stoned"

Side A

1. Definition
2. Deep Shit Pt. 1 & Pt. 2

Side B

1. High Noon
2. Original Bedroom Rockers



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KRUDER & DORFMEISTER
"G-Stoned"

KRUDER & DORFMEISTER
"G-Stoned"

Side A

1. Definition
2. Deep Shit Pt. 1 & Pt. 2

Side B

1. High Noon
2. Original Bedroom Rockers

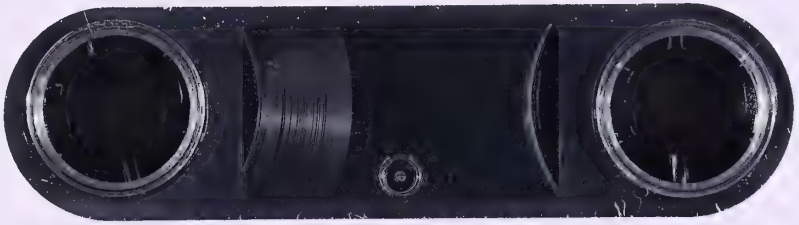


Quango

KRUDER & DORFMEISTER ◆ "G-Stoned"

Definition ◆ Deep Shit Pt. 1 & Pt. 2

SIDE
A



Chrome
120μEQ

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212-333-8000

Quango

KRUDER & DORFMEISTER ◆ "G-Stoned"

High Noon ◆ Original Bedroom Rockers

SIDE
B



Chrome
120μEQ

Island Records 825 8th Avenue, New York, NY 10019
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अखियाँ उड़ीक दियाँ

ANKHIYAN UDEEK DIYAN

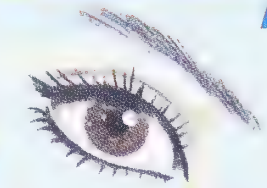
Vol. 16



नुसरत फतेह अली खान

अखियाँ उड़ीक दियाँ

ANKHIYAN UDEEK DIYAN Vol. 16





नुसरत फतेह अली खान

744

STEREO

अखियाँ उड़ीक दियाँ Vol. 16

ANKHIYAN UDEEK DIYAN

SIDE A : 1. DAM MAST QALANDAR 2. KISE DA YAAR NA VICHDE 3. KHANJAR HAIN TERI AANKHEIN

SIDE B : 1. SAANU IK PAL CHAIN NA AAVE 2. RAAVAN VICH ROLL NA JAAVIN DHOLNA 3. ANKHIYAN UDEEK DIYAN

POPULAR
PKD. 5/96

Max. Retail Price
Rs. 25/-
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अखियाँ उड़ीक दियाँ

ANKHIYAN UDEEK DIYAN Vol. 16

नुसरत फतेह अली खान

साईड ए

१. दम मस्त कलन्दर
२. किसे दा यार ना विछडे
३. खंजर है तेरी आंखे

साईड बी

१. सानू इक पल चैन ना आवे
२. रावां विच रुल ना जावी ढोलना
३. अंखियाँ उडीक दियाँ

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T-Series Pre Recorded Cassette


T-Series Pre Recorded Cassette
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T SERIES

ANKHIYAN UDEEK DIYAN

Vol. 16



नुसरत फतेह अली खान

THE ORB

U.F.ORB

314
513 749-4

SIDE A

1. O.O.B.E.
2. U.F.ORB
3. Blue Room

SIDE B

1. Towers Of Dub
2. Close Encounters
3. Majestic
4. Sticky End



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THE ORB

U.F.ORB

314
513 749-4

SIDE A

1. O.O.B.E.
2. U.F.ORB
3. Blue Room

SIDE B

1. Towers Of Dub
2. Close Encounters
3. Majestic
4. Sticky End

BIG LIFE

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THE ORB

U.F.ORB

314
513 749-4

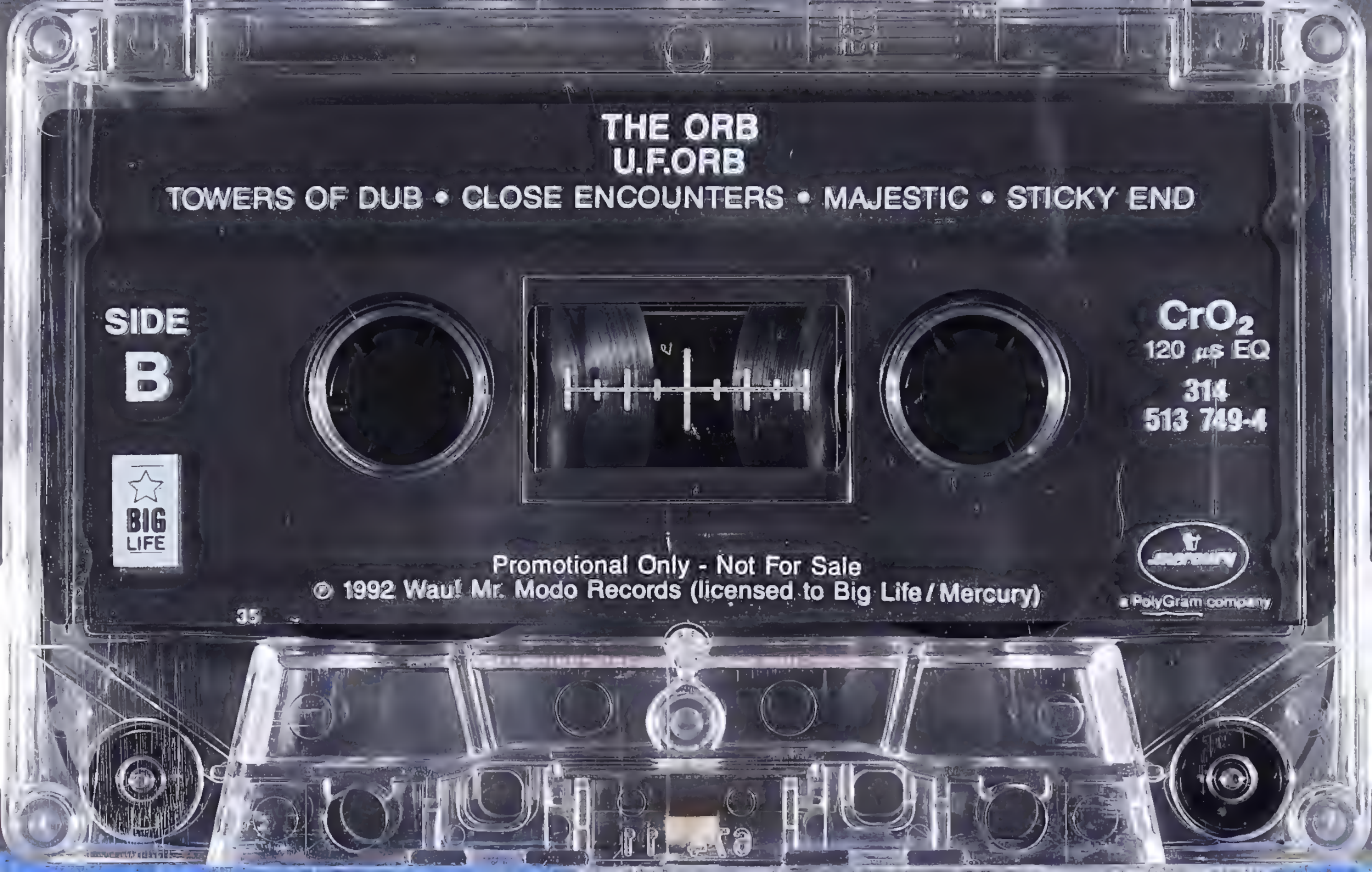
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THE ORB
U.F.ORB
O.O.B.E. • U.F.ORB • BLUE ROOM
SIDE
A
BIG
LIFE
CrO2
120 µs EQ
314
513 749-4
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THE ORB
U.F.ORB
TOWERS OF DUB • CLOSE ENCOUNTERS • MAJESTIC • STICKY END
SIDE
B
BIG
LIFE
CrO2
120 μs EQ
314
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montfort alliance
fresh tracks

"FRESH TRACKS"

North Fork Alliance

SIDE A

1. BUDDY JOHNSON
2. HIGHWAY TO MY HEART
3. FARRIER'S BLUES
4. RED LEDGE RAMBLE
5. WISE TO YOU
6. MY LOVE FOR YOU

SIDE B

1. PENNSYLVANIA GIRL
2. RAMBLIN' LIFE
3. DYING FOR YOUR LOVE
4. THIS IS THE LAST TIME
5. OUR ONE LIFE
6. CRY OF THE WHITE PINE

RICK DALE...banjo, tenor vocals
Author & lead vocals A2, A3, A6
B1, B3, B4, B6
Author A4

BOB RUBIN...mandolin, baritone
& bass vocals

TOM HOOVER...bass, baritone vocals
Author & lead vocals A1, A5
B2, B5

DAN SHIPE...guitar, baritone vocals

CREDITS:

RECORDED AT: MUSIC CENTRAL
Tioga County Penna.
ENGINEER/CO-PRODUCER: Scott Turner
GRAPHICS: Ziemak & Son

BOOKING & INFORMATION:
DEBRA RUBIN...(717) 724-7572
R.D. 1 Box 497
MANSFIELD, PA. 16933

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Buddy Johnson • Highway To My Heart •
Farrier's Blues • Red Ledge Ramble •
Wise To You • My Love For You

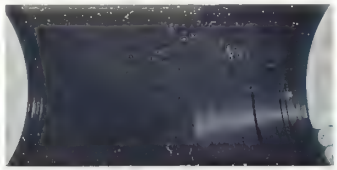
1



North Fork Alliance *FRESH TRACKS*

Pennsylvania Girl • Ramblin' Life • Dying For
Your Love • This Is The Last Time •
Our One Life • Cry Of The White Pine

2



North Fork Alliance *FRESH TRACKS*

Music From And Inspired By
The *Space Jam* Motion Picture

SIDE A

1. Seal "Fly Like An Eagle"
2. Coolio "The Winner"
3. Quad City DJ's "Space Jam"
4. R. Kelly "I Believe I Can Fly"
5. B Real, Busta Rhymes, Coolio, LL Cool J & Method Man "Hit 'em High (The Monstars' Anthem)"
6. D'Angelo "I've Found My Smile Again"
7. Monica "For You I Will"

SIDE B

1. Salt-N-Pepa "Upside Down"
2. Robin S. "Givin' U All That I've Got"
3. Barry White & Chris Rock "Basketball Jones"
4. All-4-One "I Turn To You"
5. R.Kelly & Changing Faces "All Of My Days"
6. Spin Doctors (feat. Biz Markie) "That's The Way I Like It"
7. Bugs Bunny "Buggin'"

82961-4P

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82961-4P

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2. Coolio "The Winner"
3. Quad City DJ's "Space Jam"
4. R. Kelly "I Believe I Can Fly"
5. B Real, Busta Rhymes, Coolio, LL Cool J & Method Man "Hit 'em High (The Monstars' Anthem)"
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7. Monica "For You I Will"

SIDE B

1. Salt-N-Pepa "Upside Down"
2. Robin S. "Givin' U All That I've Got"
3. Barry White & Chris Rock "Basketball Jones"
4. All-4-One "I Turn To You"
5. R. Kelly & Changing Faces "All Of My Days"
6. Spin Doctors (feat. Biz Markie) "That's The Way I Like It"
7. Bugs Bunny "Buggin'"

Music From And Inspired By The *Space Jam* Motion Picture

Music From And Inspired By
The *Space Jam* Motion Picture

82961-4P

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WARNER
SUNSET
Music From And Inspired By
The *Space Jam* Motion Picture
ATLANTIC
82961-4P
A
1. SEAL "Fly Like An Eagle" • 2. COOLIO "The Winner" • 3. QUAD CITY DJ'S "Space Jam"
4. R. KELLY "I Believe I Can Fly" • 5. B REAL, BUSTA RHYMES, COOLIO, LL COOL J
& METHOD MAN "Hit 'em High (The Monstars' Anthem)"
6. D'ANGELO "I've Found My Smile Again" • 7. MONICA "For You I Will"


WARNER
SUNSET
Music From And Inspired By
The *Space Jam* Motion Picture
ATLANTIC
82961-4P
B
1. SALT-N-PEPA "Upside Down" • 2. ROBIN S. "Givin' U All That I've Got"
3. BARRY WHITE & CHRIS ROCK "Basketball Jones" • 4. ALL-4-ONE "I Turn To You"
5. R. KELLY & CHANGING FACES "All Of My Days"
6. SPIN DOCTORS (Featuring Biz Markie) "That's The Way I Like It" • 7. BUGS BUNNY "Buggin'"



DUBMISSION PART 2 *The Remixes*



Side One

1. **NIGHT NURSE** (5:01) - GREGORY ISAACS [Cottonbelly Remix]
2. **BOOF N' BAFF N' BIFF** (5:46) - BLACK UHURU
[Black Uhuru Meets The Thievery Sound System]
3. **DESTINATION UNKNOWN** (7:31) - SLY & ROBBIE
[Morning Chorus Mix by Rockers HiFi]
4. **I & I SURVIVE** (6:28) - BURNING SPEAR [Sub Dub Remix]
5. **BOOF N' BAFF N' BIFF** (5:49) - BLACK UHURU [Fila Brazillia Remix #2]

Side Two

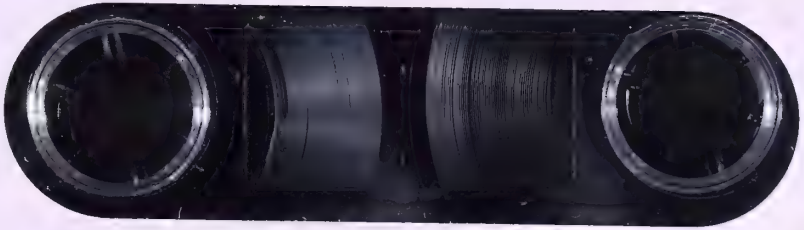
1. **DEMOLITION CITY** (5:50) - SLY & ROBBIE [Dread City Mix by Smith & Mighty]
2. **DEMOLITION CITY** (5:58) - SLY & ROBBIE [Graveyard City]
3. **ION STORM** (5:45) - BLACK UHURU [Fleety Foo - Ion Loops Remix]
4. **BOOF N' BAFF N' BIFF** (8:09) - BLACK UHURU [Fila Brazillia Remix #2]
5. **NIGHT NURSE** (5:01) - GREGORY ISAACS [Kruder & Dorfmeister Session]

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Quango

Side One



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DUBMISSION PART 2 - *The Remixes*

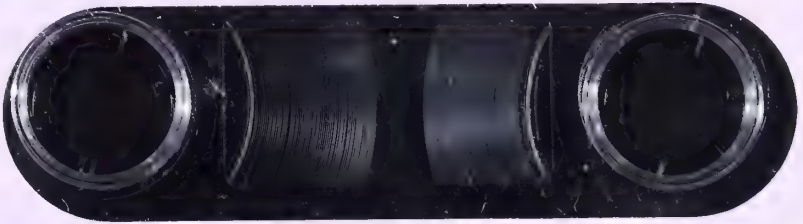
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5. **NIGHT NURSE** (5:01) - GREGORY ISAACS [Kruder & Dorfmeister Session]

Quango

Side Two



Copied at DupeCoop NYC

DUBMISSION PART 2 - *The Remixes*

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ISLAND

--side one--

1.Push The Button	2:55
2.Too Like You	2:46
3.Monkey Dot	2:03
4.Tomorrow Will Be Like Today	3:36
5.Poor Shakes	0:31
6.Bossa Nova 101	1:15
7.Rock In The Rain	3:38
8.Crowns	3:26
9.All The People	3:34

--side two--

1.Underneath It All	3:06
2.I Don't Play Piano	4:12
3.Destroyer	2:22
4.Hand In Your Head	3:43
5.Trust	2:59
6.Maybe I'm Dead	4:02
7.Dha Teen Ta	2:30
8.Power House	3:34
9.Harmonics Of Life	1:53

MONEY MARK

"Push The Button"

FFRR / Mo' Wax

--side one--

1.Push The Button	2:55
2.Too Like You	2:46
3.Monkey Dot	2:03
4.Tomorrow Will Be Like Today	3:36
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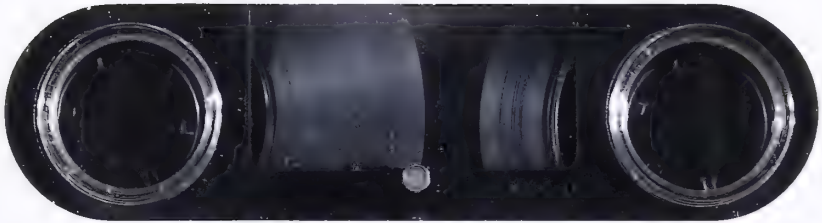
--side two--

1.Underneath It All	3:06
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MONEY MARK

"Push The Button"

SIDE
ONE

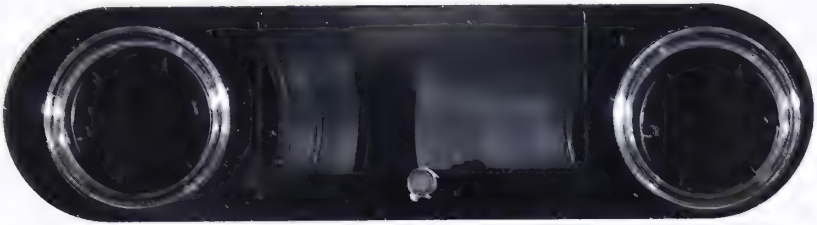


MO WAX

MONEY MARK

"Push The Button"

SIDE
TWO



MO wax

Jive's Unreleased Masters For The Children's Health Fund

Volume 1 [Not Mastered]

Program One

1. Dont Wanna Be A Player (Big Baby Remix) – **Joe** – 5:13
2. It's Yours – **A Tribe Called Quest** – 4:09
3. Ghetto Smile (Peter Moshay Remix) – **B-Legit** – 4:14
4. Knowledge Reigns Supreme – **KRS-ONE** – 4:30
5. Are You Ready To Fly – **Shaquille O'Neal** – 4:09

Program Two

1. Gotham City (Remix) – **R. Kelly** - 4:45
2. Things'll Never Change (Slop Shop Stop Remix) – **E-40** – 4:20
3. Breaking It Down (All The Way) – **Marc Dorsey** – 4:15
4. Just When You Thought You Were Nice – **Phife** – 3:37
5. I Got What You Need – **Imajin** – 5:41
6. I Like The Way (The Kissing Game) – **Kaleef** – 4:14

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Program Two

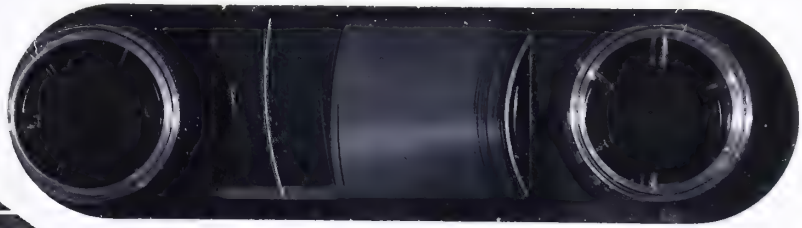
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Jive's Unreleased Masters For The Children's Health Fund - Volume 1

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Jive's Unreleased Masters For The Children's Health Fund – Volume 1



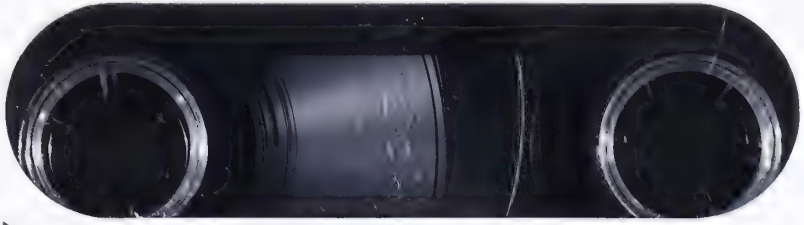
Program
Two

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Jive's Unreleased Masters For The Children's Health Fund – Volume 1



Program One

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Food of Love

brothers of the baladi

أخوان من بلدي غذاء الحب

برادران بلادی غذای عشق

Halkin Kardeşleri Aşk yemeği

Food of Love

Brothers of the Baladi

© ℗ 1983 Baladi Productions

SIDE A—

5 PART DANCE (20:00)— El Henna (2:50), Bolero a mon (5:05), Sadey Psaltery (2:45), Saz del Sol (5:25), Desmandi (2:10), Baile Hindi (1:50)

SIDE B—

3 PART DANCE (10:00)— Karoun Karoun (2:45), Nai de Nai (4:15), Banatsheh (:55), 6/8 Drums (1:10), Banatsheh (:55)

Fesstani (3:00)

Sepastia Bar (3:25)

Tamzara (3:25)

Food of Love

Brothers of the Baladi

Food of Love

أخوان من بلدي غذاء الحب

Food of Love

برادران بلادی غذای عشق

Food of Love

Halkin Kardeşleri Aşk yemeği

"It's our pleasure again. This time we include music for the folk dancer as well as everyone else. To continue in our cross cultural style, we take our title from Shakespeare —

'If music be the *food of love*, then play on'

We thank our special guests and especially you. Do stay in touch."

Michael - tabl beledi, tar, rik, mezhar, zarb, darbuka, percussion, vocals

Joseph - saz, oud, psaltery, mizmar, nai, zummara, percussion, lead vocals

---

Special Guests — Christine Gault - vocals on Fesstani

— Stephen Skaggs - clarinet on Sepastia Bar

Cover — written in English - Arabic - Persian & Turkish

Recorded at Suncrest Sound Studios Talent, Oregon

Owner & Manager — Gregory Hayes

Engineer — Douglas K. Faerber

Printed at Quicksilver Printers Ashland, Oregon

For Bookings & Information:

Brothers of the Baladi
P.O. Box 248
Talent, Or 97540
(503) 482-0607

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brothers of the baladi

Food of Love

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SIDE A



BLD-10B

5 PART DANCE (20:00)— El Henna (2:50), Bolero a Trois (5:05), Sultry Psaltery (2:45), Saz del Sol (5:25), Drumsadi (2:10), Bafta Hindi (1:50)

brothers of the baladi

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SIDE B



BLD-10B

3 PART DANCE (10:00)— Karoun Karoun (2:45), Nai de Nuit (4:15), Banafshe (:55), 6/8 Drums (1:10), Banafshe (:55) **Fesstani (3:00)** **Sepastia Bar (3:25)** **Tamzara (3:25)**



brothers of the baladi

Dance with Gladness

brothers of the baladi

Dance with Gladness

SIDE A—
5 PART DANCE— Bakkat Asaba (3:20), Ya Salem Solo (2:00), Ah Ya Zane (2:40), Nai Taksim (6:20), Drum Solo (2:00), Salem Alleh (3:45)

SIDE B—
3 PART DANCE— Ah Ya Malben (3:18), Azi Zam (3:25), Dueling Drums (1:14), Hassan (2:35)

AL MYA (2:02)
RAKS BALADI (6:57)

brothers of the baladi

Dance with Gladness

baladi — from the country, folk or people.

Michael — darbuka, tar, def, daff, zils, tabl beledi, bells, claves, percussion, vocals

Joseph — oud, saz, nai, psaltery, arghul, mizmar, zummara, percussion, lead vocals.

"At last — our 1st recording for your listening and dancing pleasure. May you enjoy it in the same spirit in which it was made."

For Bookings and Information contact us:

brothers of the baladi
P.O. Box 248
Talent, Oregon
97540

Special Guest — Christine Gault - vocals and zils - Al Mya

Photography — Bill Hall

Recorded at — Suncrest Sound Studios, Talent, Oregon

Owner & Manager — Gregory Hayes

Engineer — Douglas K. Faerber

Printed at Mister Quick Printing
Grants Pass, Oregon

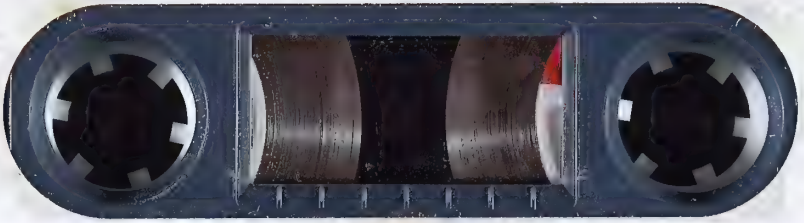
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Dance with Gladness

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SIDE A



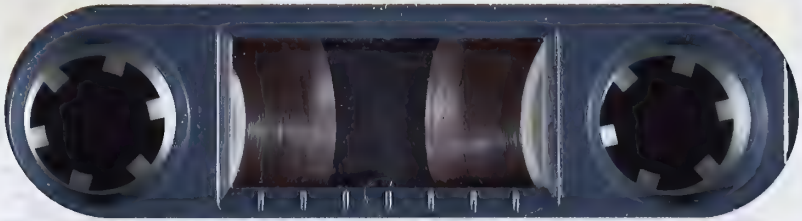
BLD—10A

5 PART DANCE— Raksat Assabaya (3:20), Psaltery Solo (5:00), Ah Ya Zane (2:40), Nai Taksim (6:20), Drum Solo (2:00), Salem Alleh (3:45)

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Dance with Gladness

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SIDE B

BLD 10A

3 PART DANCE— Ah Ya Malben (3:18), Azi Zam (3:25), Duehng Drums (1:14), Hassan (2:35)

AL MYA (2:02) **RAKS BALADI** (6:57)

SIDE A

1. LITTLE WONDER 6:02
2. LOOKING FOR SATELLITES 5:21
3. BATTLE FOR BRITTAIN (THE LETTER) 4:48
4. SEVEN YEARS IN TIBET 6:22
5. DEAD MAN WALKING 6:50

SIDE B

1. TELLING LIES 4:49
2. THE LAST THING YOU SHOULD DO 4:57
3. I'M AFRAID OF AMERICANS 5:00
4. LAW (EARTHLINGS ON FIRE) 4:48

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460 West 54th Street New York, NY 10019-4406
212 833-7373

SONY
MUSIC
STUDIOS

DAVID BOWIE

"EARTHLING"

SIDE A

1. LITTLE WONDER 6:02
2. LOOKING FOR SATELLITES 5:21
3. BATTLE FOR BRITTAIN (THE LETTER) 4:48
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DAVID BOWIE
"EARTHLING"

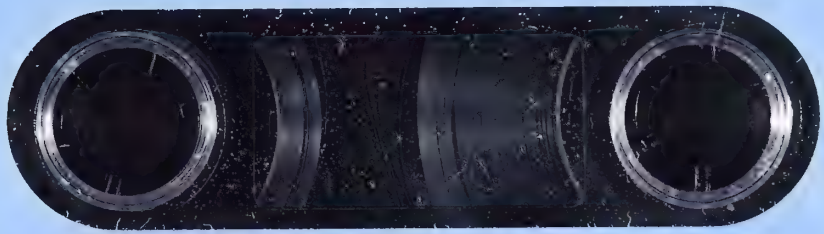
Side
A



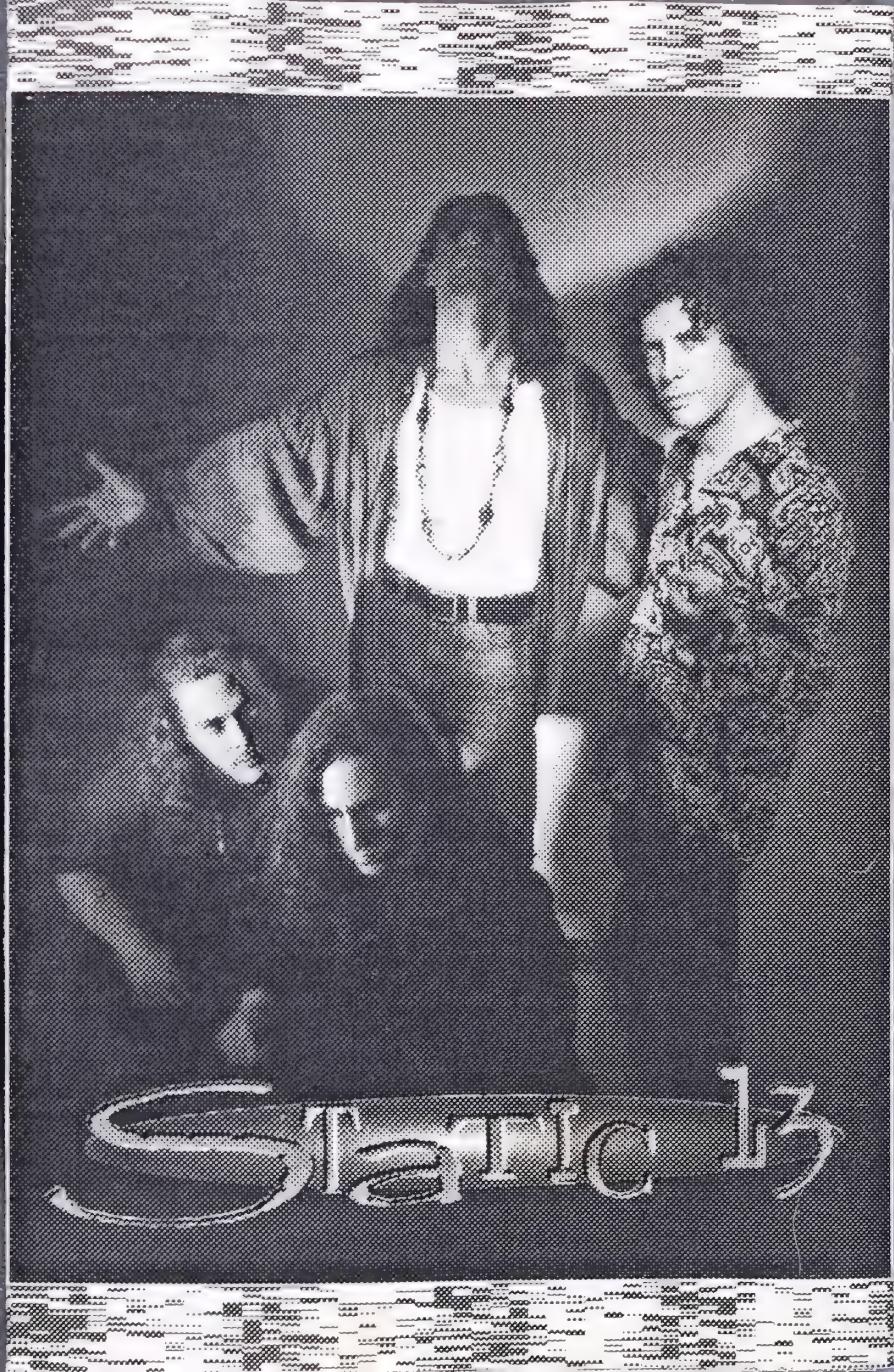
Side
A

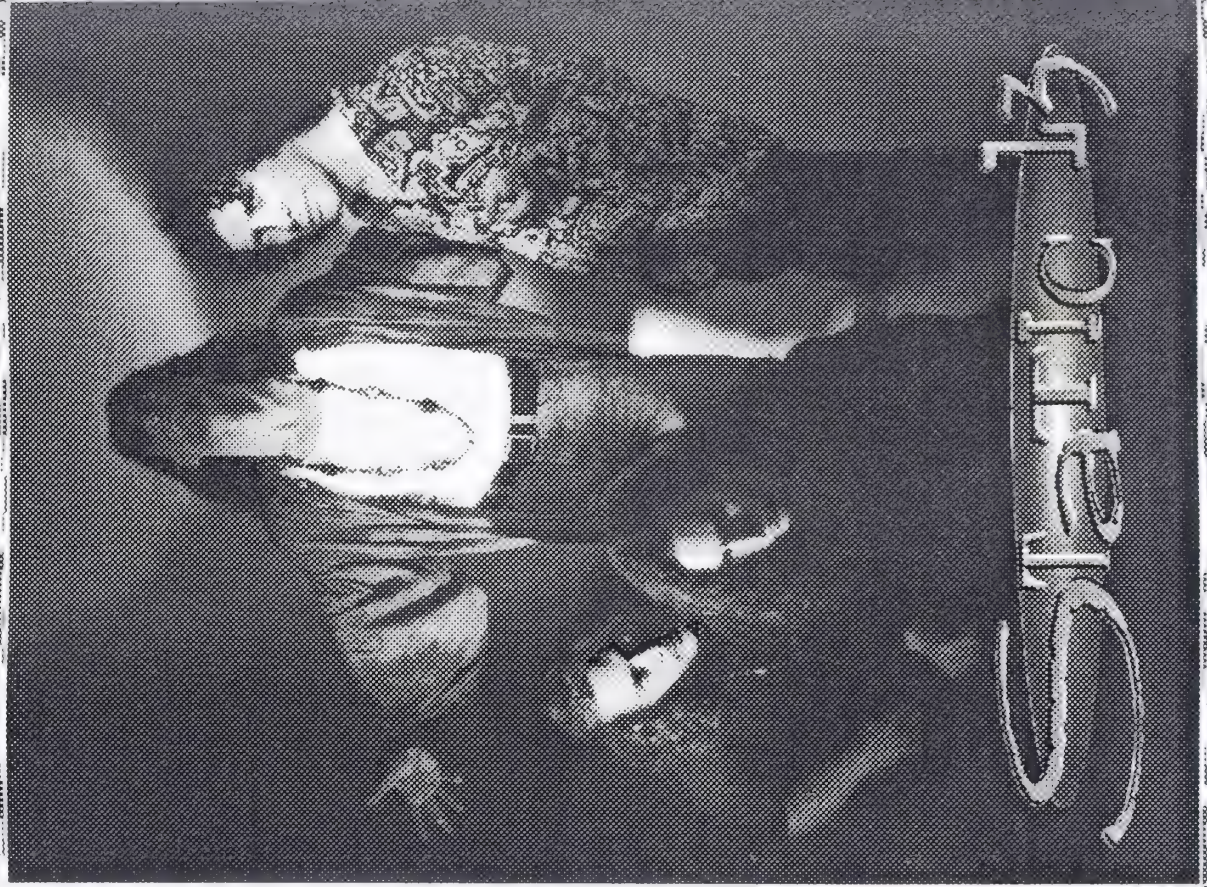
DAVID BOWIE
"EARTHLING"

Side
B



Side
B


Static 13



Slaid

Beast

Tell me it's alright

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Vocals	ART DAVID
Guitars	CRUNCH
Drums	JEREMY LEE
Bass	TONY LOW
Music & Lyrics	STATIC 13
Management	LIONHEART PRODUCTIONS DAVID EHRLICH (201) 420-5147
Legal Advisor	JARED LANDAW (212) 735-2939

Beast

I'm heading for the place
behind my eyes
The more I look inside the
less I find

Pour down rain upon me
It's gone too far,
too far to find tomorrow

The beast is you
Grab the sky fall through
It's happening again
It's happening again

Can I get some peace
As I breathe my last breath
It's not worth being dead
To satisfy some fucking
figurehead

It's gone too far,
too far to find tomorrow
It's gone too far...

Tell me it's alright

Try and stay in touch with yourself – so much pain inside. I long to share with somebody else all my loving. No one really knows who I am. When I talk with you, well, you might think you know me but you don't–no one ever really knows the truth.

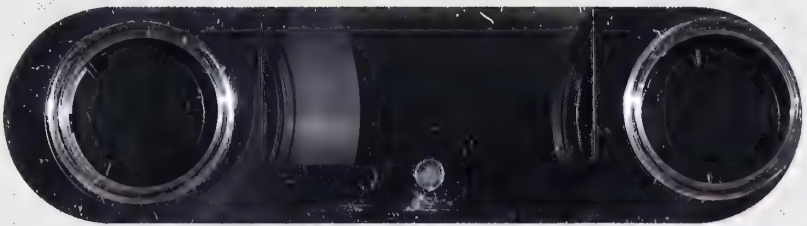
Sometimes I can't decide what I'm deciding, but I'm trying and I'm trying. I say please tell me it's alright. Baby. It's alright.

Obsession haunts a man–it kills. I know that I care for you–I will always love you. No woman ever told me that she loved me, only you. I had never felt so loved, I had never believed so much. The horizon lifting upward, soaking up the steam. Let what happened be the truth, let the rest remain a dream. It's alright, tell me it's alright. Baby I burn for you–I still do

STATIC 13

1. BEAST 2. TELL ME ITS ALRIGHT

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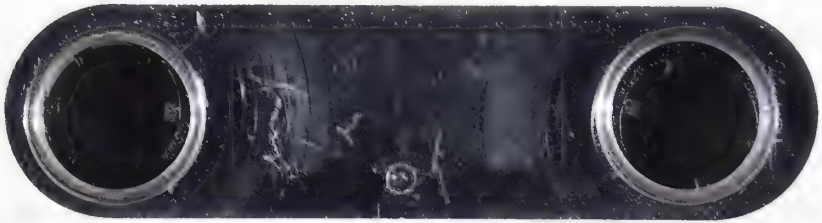


LIONHEART PRODUCTIONS
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MATTHEW WERT & ROBERT RICE

LIVE <> NO OVERDUBS

AUGUST 26, 1995



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ROB's DEMO

Band Josh:

is

Mens

of

Vital

Signs

Mayb is a

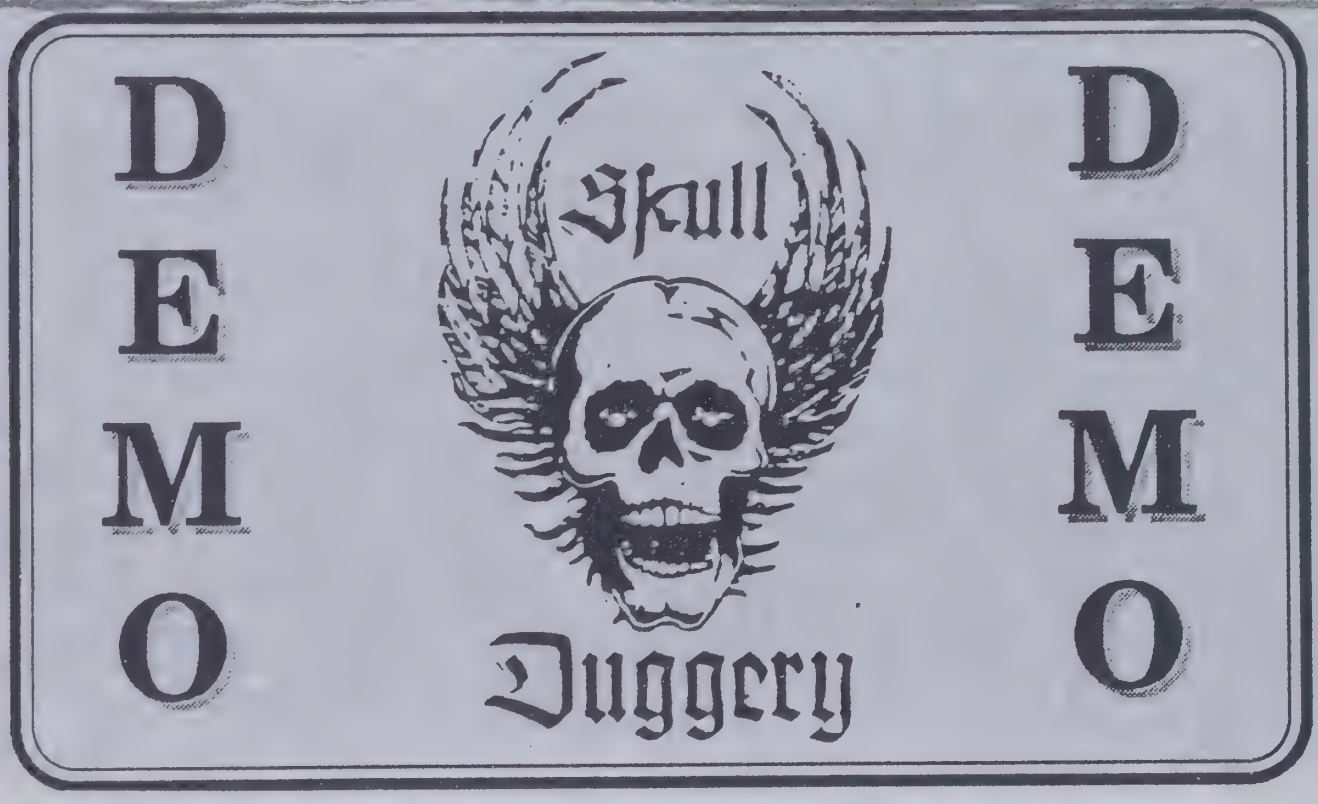
vital signs demo

DEMO



DEMO

Skull Duggery Demo



Recorded at: Cedar Creek Studios
Austin, Texas

Engineered by: Fred Remmert
Produced by: R. Belisle & T. Nobles

The Band

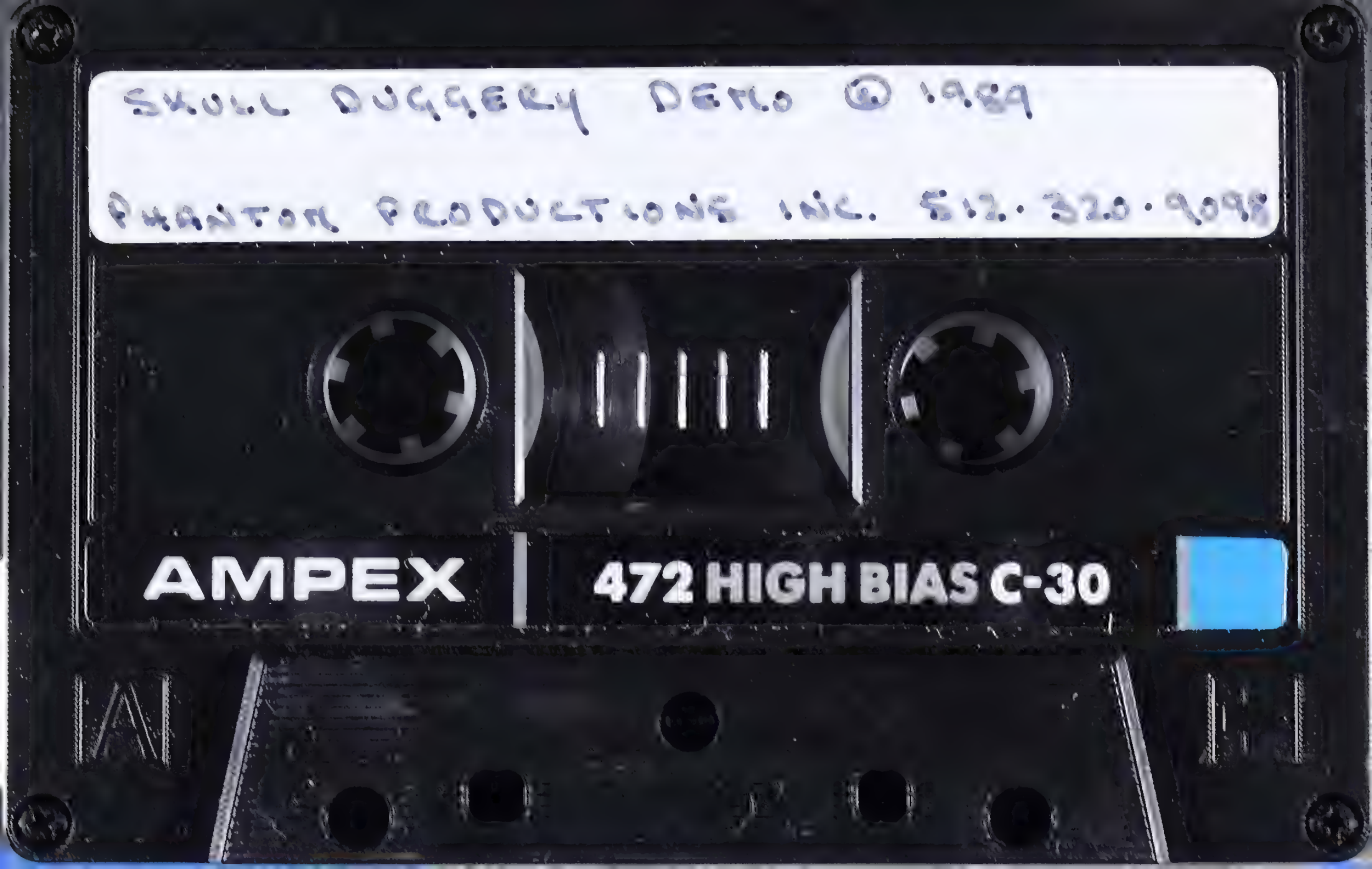
Richard Belisle - Vocals
Tony Nobles - Guitars
Jon Erin - Bass
Jody Champion - Drums

The Songs

Heart Lender	*5:10*
Troubled Life	*6:10*
Deadly Dancer	*4:20*

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Contact: Phantom Productions, Inc.
P.O. Box 4870, Austin, Texas 78765
512-320-9098/288-1044


SKULL DUGGERY DEMO © 1989
PHANTOM PRODUCTIONS INC. 512·320·9098
AMPEX
472 HIGH BIAS C-30

TOM PETTY



FULL MOON FEVER

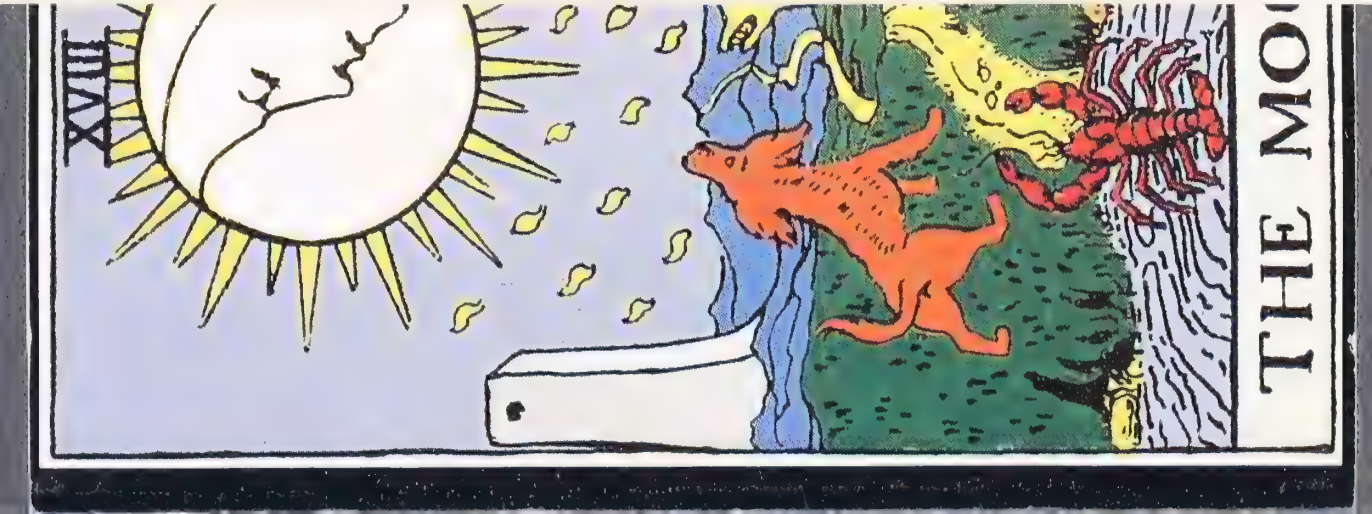
FREE FALLIN' • I WON'T BACK DOWN
LOVE IS A LONG ROAD • A FACE IN THE CROWD
RUNNIN' DOWN A DREAM

FEEL A WHOLE LOT BETTER • YER SO BAD
DEPENDING ON YOU • THE APARTMENT SONG
ALRIGHT FOR NOW • A MIND WITH A HEART OF ITS OWN
ZOMBIE ZOO



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LOVE IS A LONG ROAD ▫ A FACE IN THE CROWD
RUNNIN' DOWN A DREAM
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1

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FEEL A WHOLE LOT BETTER
YER SO BAD ▫ DEPENDING ON YOU
THE APARTMENT SONG ▫ ALRIGHT FOR NOW
A MIND WITH A HEART OF ITS OWN ▫ ZOMBIE ZOO
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2



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ADVANCE COPY

Gamma Records Phone. - (334) 702-1205

Side A



MAREE' - *So Sensitive*

1) Radio Edit (4:19)
2) Radio Mix (4:50)
3) Jeep Mix (4:07)
4) Instrumental (4:50)

Atom Girl

1

summer
1996



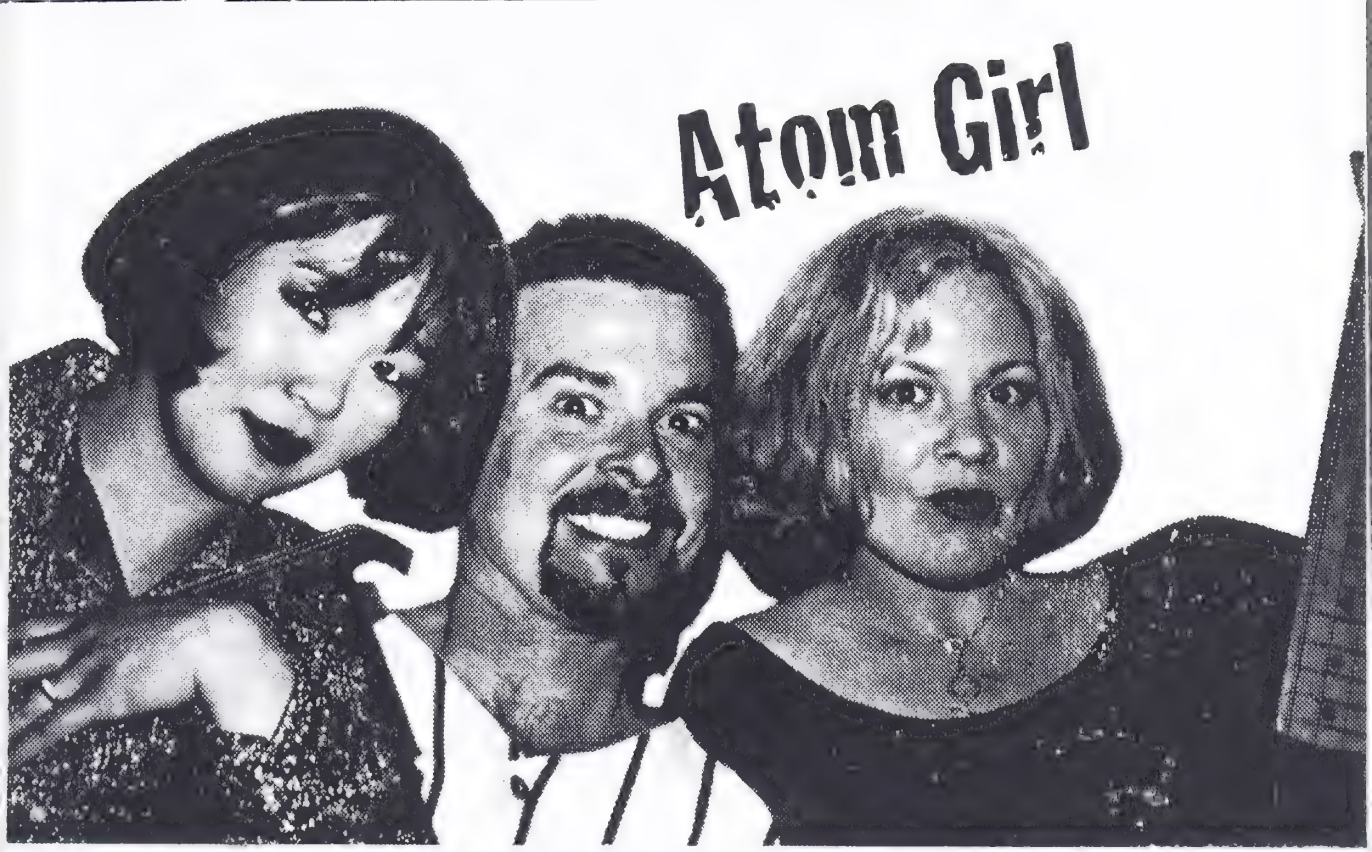
Atom Girl

1
summer
1996



Atom Girl

nuclear arms and atomic legs



Atom Girl is Ritsu Katsumata on violin, Collin Colebank on drums and Lea Krueger on bass and vocals. Gato Negro & Lullaby by Ritsu Katsumata. Blue by Lea Krueger, Rock & Roll By Led Zeppelin, Pipeline by the Chantays.

503.233.4252
P.O. Box 86543, Portland, OR 97286
smthritz@teleport.com

photos, illustration & design by Stafford Smith

gato negro • blue • rock & roll pipeline • lullaby



Atom Girl 503.233.4252

TONTO
MIRROR FOR THE BLAME

SIDE ONE:

1. Mirror (3:41) - 2. Real Today (3:30)
3. Last Night (4:50) - 4. Too Fast For You (Miles Away) (2:55)
5. All The Love In The World (4:09) - 6. Changing Me (3:12)

SIDE TWO:

1. Approval (5:07) - 2. Home Is A Face you Know (4:27)
3. Stop What You're Doing (3:40) - 4. Leave Behind (3:56)
5. December (4:05) - 6. If It Rains All Day (4:09)

Produced by Ric Wake

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TONTO
MIRROR FOR THE BLAME

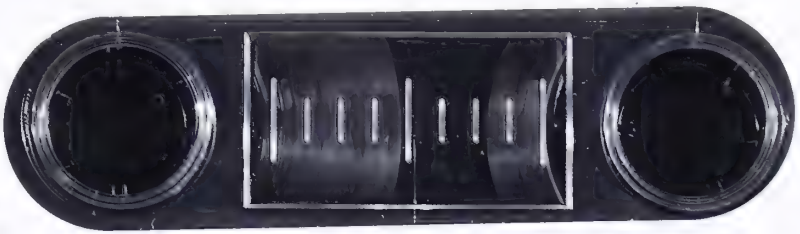
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8455 Beverly Blvd. 6th Floor
Los Angeles, CA 90048

PolyGram Label Group

TONTO *MIRROR FOR THE BLAME*

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3. Last Night (4:50) - 4. Too Fast For You (Miles Away) (2:55)
5. All The Love In The World (4:09) - 6. Changing Me (3:12)

Non-
Dolby
CrO2



Side
One
22:17

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TONTO *MIRROR FOR THE BLAME*

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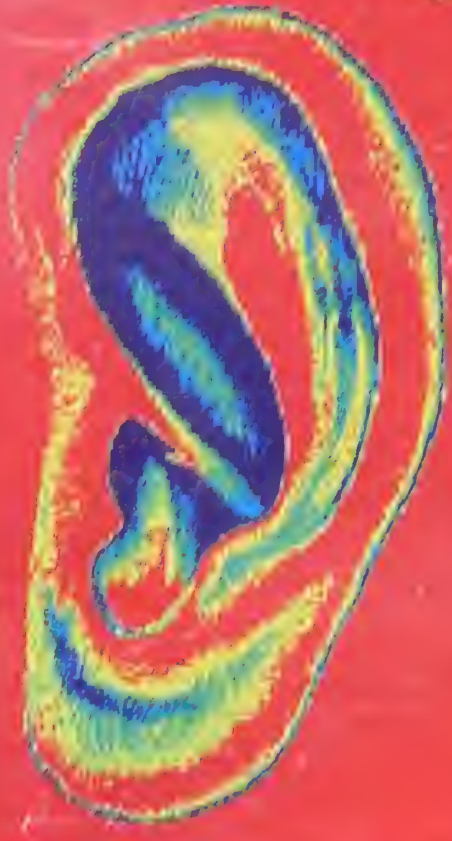


Side
Two
25:23

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The Slip Undivided Attention (3:36) • Three Musicians Everything You Do (Comes Back To You) (3:47) • Lazarus Rock-n-Roll Jesus (3:17) • Seam Bastion Angel Rage (3:18)
Elen Rigas Mama Never Taught Me (5:05)
Fanny Piper Victoria Cold Hearted Man (2:44) • sDAM NOISE Looking For Alice (2:10)
Dave Meadowsola Band Fireplug (4:59) • Hard Rock Shanna (4:10)

SIDE A

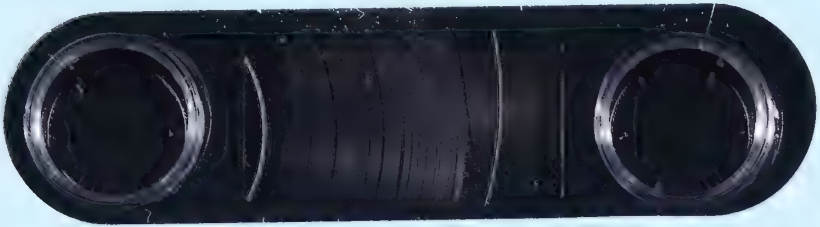
1. Shorty
2. It's Not A Game
3. I'll Be Around
4. Move Direct & Interlude 1
5. Make 'em Clap To This & Interlude 2
6. Y' All Ain't Crazy
7. I Ain't Missing You
8. What
9. My Boobie
10. Wack Crews
11. Star

SIDE A

1. Shorty
2. It's Not A Game
3. I'll Be Around
4. Move Direct & Interlude 1
5. Make 'em Clap To This & Interlude 2
6. Y' All Ain't Crazy
7. I Ain't Missing You
8. What
9. My Boobie
10. Wack Crews
11. Star

RAH - SUN - "It's Not A Game"

RAH - SUN
"It's Not A Game"



Side A

GOO GOO DOLLS

"A Boy Named Goo" 4-45750

Side One:
1. Long Way Down (3:29) - 2. Burnin' Up (2:29) - 3. Naked (3:44)
4. Flat Top (4:30) - 5. Impersonality (2:40) - 6. Name (4:29)

Side Two:
1. Only One (3:17) - 2. Something Bad (2:30)
3. Ain't That Unusual (3:18) - 4. So Long (2:32)
5. Eyes Wide Open (3:57) - 6. Disconnected (3:00) - 7. Slave Girl (2:17)

Produced by Lou Giordano



WARNER BROS./METAL BLADE RECORDS
[FOR PROMOTIONAL USE ONLY - NOT FOR SALE]

GOO GOO DOLLS

"A Boy Named Goo" 4-45750

Side One:
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Produced by Lou Giordano

WARNER BROS./METAL BLADE RECORDS
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GOO GOO DOLLS
"A Boy Named Goo"
4-45750

WARNER BROS. RECORDS
3300 WARNER BLVD.
BURBANK, CA. 91505

GOO GOO DOLLS *"A Boy Named Goo"*

1. Long Way Down (3:29) - 2. Burnin' Up (2:29) - 3. Naked (3:44)
4. Flat Top (4:30) - 5. Impersonality (2:40) - 6. Name (4:29)

Non-
Dolby
CrO2



Side
One
21:23

WARNER BROS./METAL BLADE RECORDS

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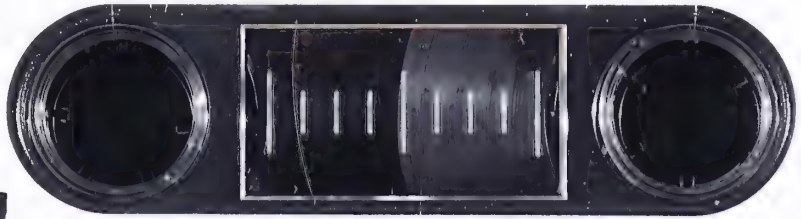
GOO GOO DOLLS *"A Boy Named Goo"*

1. Only One (3:17) - 2. Something Bad (2:30)

3. Ain't That Unusual (3:18) - 4. So Long (2:32)

5. Eyes Wide Open (3:57) - 6. Disconnected (3:00) - 7. Slave Girl (2:17)

Non-
Dolby
CrO2



Side
Two
20:57

WARNER BROS./METAL BLADE RECORDS

[FOR PROMOTIONAL USE ONLY - NOT FOR SALE]

MARVIN GAYE



TROUBLE MAN



Motion Picture
Soundtrack

SIDE A
1. Main Theme From Trouble Man (2) 2:32
2. "T" Plays It Cool 4:27
3. Poor Abbey Walsh 4:33
4. The Break In (Police Shoot Big) 1:57
5. Cleo's Apartment 2:10
6. Trouble Man 3:49
7. Theme From Trouble Man 2:01

SIDE B
1. "T" Stands For Trouble 4:50
2. Main Theme From Trouble Man (1) 3:34
3. Life Is A Gamble 2:32
4. Deep-In-It 1:24
5. Don't Mess With Mister "T" 3:04
6. There Goes Mister "T" 3:17

Produced and Written by Marvin Gaye
Digitally Remastered using 20-Bit Technology

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314 530 884-4

MOTOWN®

MARVIN GAYE

TROUBLE MAN

314530884-4

MARVIN GAYE



TROUBLE MAN



Motion Picture Soundtrack



20TH CENTURY-FOX Presents

TROUBLE MAN

Starring ROBERT HOOKS

Co-Starring PAUL WINFIELD - RALPH WAITE - BILL SMITHERS - PAULA KELLY - JULIUS HARRIS

Produced by JOEL D. FREEMAN - Executive Producer: JOHN D.F. BLACK - Directed by IVAN DIXON - Written by JOHN D.F. BLACK

Music by MARVIN GAYE - COLOR BY DELUXE

SIDE A

1. Main Theme From Trouble Man (2) 2:32
Arranged by Dale Oehler

2. "T" Plays It Cool 4:27
Arranged by Jerry Long

3. Poor Abbey Walsh 4:13
Arranged by Jack Hayes & Leo Shuken

4. The Break In (Police Shoot Big) 1:57
Arranged by Bob Ragland

5. Cleo's Apartment 2:10
Arranged by Bob Ragland

6. Trouble Man 3:49
Arranged by Dale Oehler

7. Theme From Trouble Man 2:01
Piano & Strings arranged by Bob Ragland
Horns arranged by James Carmichael

SIDE B

1. "T" Stands For Trouble 4:50
Arranged by J.J. Johnson

2. Main Theme From Trouble Man (1) 3:54
Rhythm & Horns arranged by Dale Oehler
Strings arranged by Gene Page

3. Life Is A Gamble 2:32
Arranged by Jack Hayes & Leo Shuken

4. Deep-In-It 1:24
Arranged by Jack Hayes & Leo Shuken

5. Don't Mess With Mister "T" 3:04
Arranged by Jack Hayes & Leo Shuken

6. There Goes Mister "T" 1:37
Arranged by Jack Hayes & Leo Shuken

Written & Produced by Marvin Gaye



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& Twentieth Century Music Corp., admin. by EMI April Music, Inc. (ASCAP)

A special credit is given to Trevor Lawrence for solo work on Alto, Tenor and Baritone Sax
(Thanks for the reminder, Trev...) Moog, Ivory Tickling and Sweetening: Marvin Gaye.

Thanks to my hard working and talented arrangers and orchestrators...
and a heartfelt thanks to the Motown Engineering Department whose combined patience
and understanding have resulted in immeasurable electronic excellence...

Dedicated to Frankie Gaye and my son, Marvin III

Peace & love

Marvin Pentz Gaye, Junior

THANK YOU JESUS

Originally issued on Tamla 322, December 8, 1972.

Digitally Remastered using 20-Bit Technology by Gavin Lurssen
at The Mastering Lab, Los Angeles, CA
Consulting Engineer: Art Stewart
Package Redesign by Marilyn Devedjiev

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MARVIN GAYE
TROUBLE MAN

MAIN THEME FROM TROUBLE MAN (2) (2:32) • "T" PLAYS IT COOL (4:27) •
POOR ABBEY WALSH (4:13) • THE BREAK IN (POLICE SHOOT BIG) (1:57) •
CLEO'S APARTMENT (2:10) • TROUBLE MAN (3:49) •
THEME FROM TROUBLE MAN (2:01)

SIDE
A

314530884-4

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MARVIN GAYE
TROUBLE MAN

"T" STANDS FOR TROUBLE (4:50) • MAIN THEME FROM TROUBLE MAN (1) (3:54) •
LIFE IS A GAMBLE (2:32) • DEEP-IN-IT (1:24) •
DON'T MESS WITH MISTER "T" (3:04) • THERE GOES MISTER "T" (1:37)

SIDE
B



3145308844

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DOLBY B NR dbx PRO

AFRICAN HEAD CHARGE

IN PURSUIT OF SHASHAMANE LAND

ADVANCE CASSETTE

HEADING TO GLORY

PURSUIT.

ONE DESTINATION.

NO, DON'T FOLLOW FASHION

ANIMAL LAW.

LEARNING.

FEVER PITCH.

SOMEBODY TOUCH I.

MAMA SHANTE GARDEN.

ON THE OFF BEAT.

FEVER PITCH (RAW CUT)

NO DON'T FOLLOW FASHION.

KUMASEE.



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AFRICAN HEAD CHARGE

IN PURSUIT OF SHASHAMANE LAND



7 72763-4
ADVANCE
CASSETTE

AFRICAN HEAD CHARGE

IN PURSUIT OF SHASHAMANE LAND

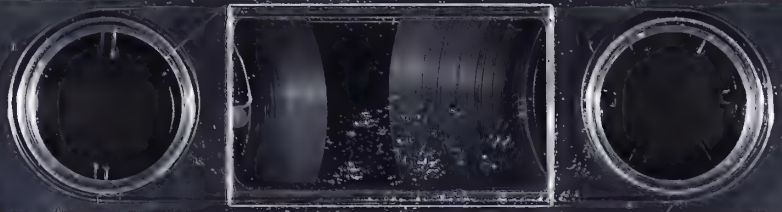
ADVANCE CASSETTE

AFRICAN HEAD CHARGE

"IN PURSUIT OF SHASHAMANELAND"

HEADING TO GLORY • PURSUIT • ONE DESTINATION
NO, DON'T FOLLOW FASHION • ANIMAL LAW • LEARNING

SIDE
A



RESTLESS

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Advance
Cassette

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AFRICAN HEAD CHARGE

"IN PURSUIT OF SHASHAMANELAND"

FEVER PITCH • SOMEBODY TOUCH I • MAMA SHANTE GARDEN • ON THE OFF BEAT
FEVER PITCH (RAW CUT) • NO DON'T FOLLOW FASHION • KUMASEE

SIDE B



RESTLESS

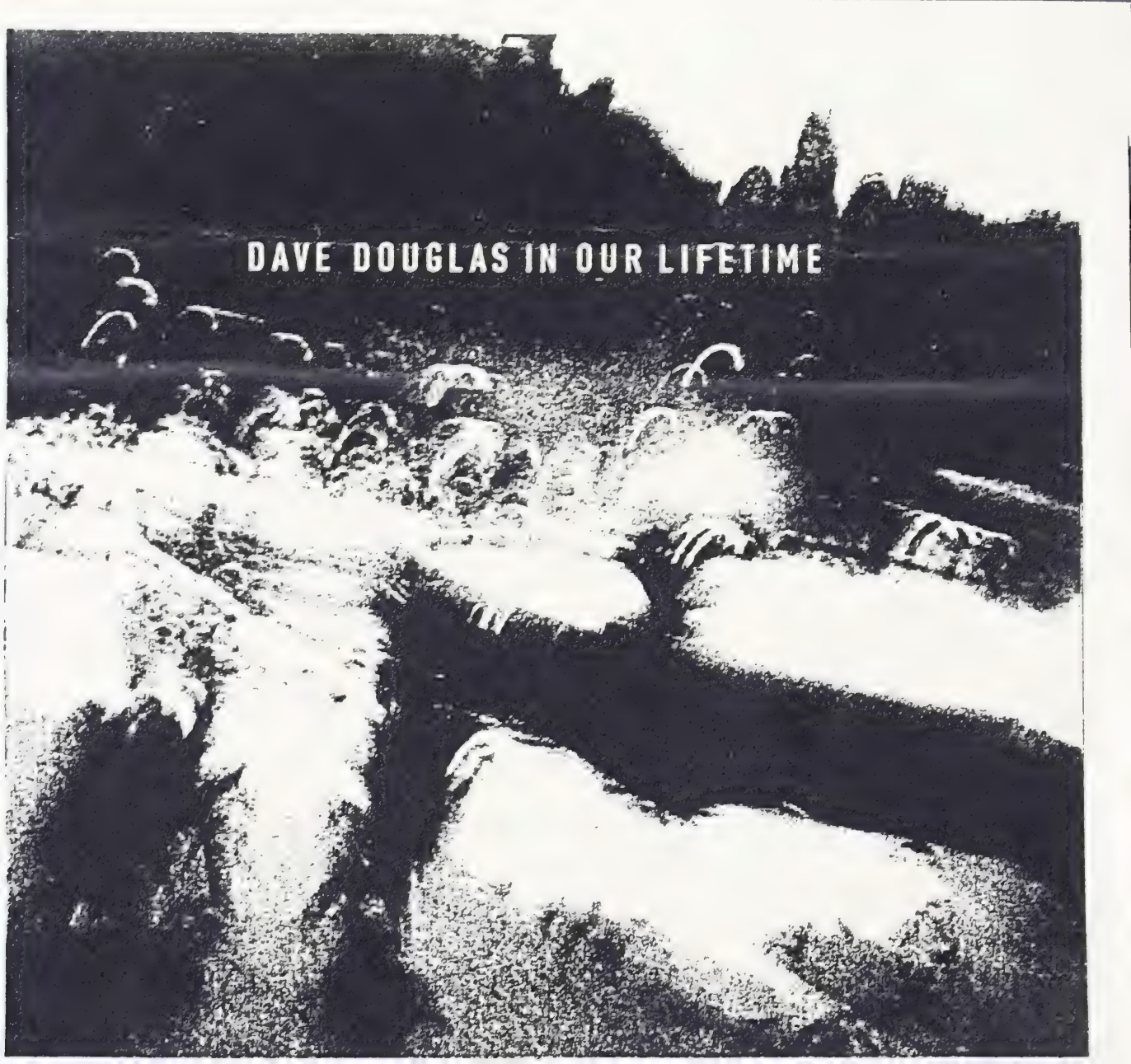
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NEW WORLD/COUNTERCURRENTS


DAVE DOUGLAS IN OUR LIFETIME

DAVE DOUGLAS CHRIS SPEED JOSH ROSEMAN URI CAINE JAMES GENUS JOEY BARON MARTY EHRLICH

File Under: Jazz/Dave Douglas

1. In Our Lifetime (Dave Douglas) 10:16
2. Three Little Monsters (Dave Douglas) 5:20
3. Forward Flight (Booker Little) 6:54
4. The Persistence of Memory (Dave Douglas) 4:37
5. Open the Cage (Dave Douglas) 6:26
6. Wisdom and Sanity (Booker Little) 4:47
7. Sappho 0:49
8. At Dawn 4:05
9. Interlude 2:41
10. Rapid Ear Movement 1:36
11. Moods in Free Time (Booker Little) 6:40
12. Bridgestone (from Berne) (Dave Douglas) 17:44

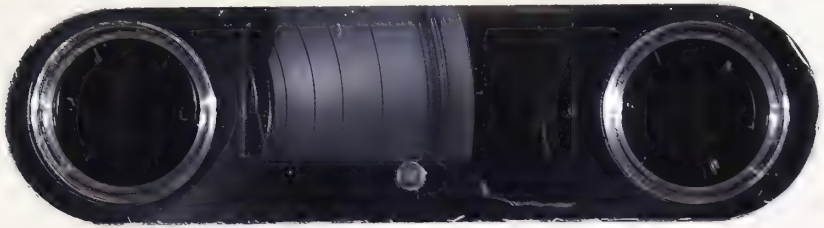
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80471-2 DAVE DOUGLAS IN OUR LIFETIME NEW WORLD/COUNTERCURRENTS

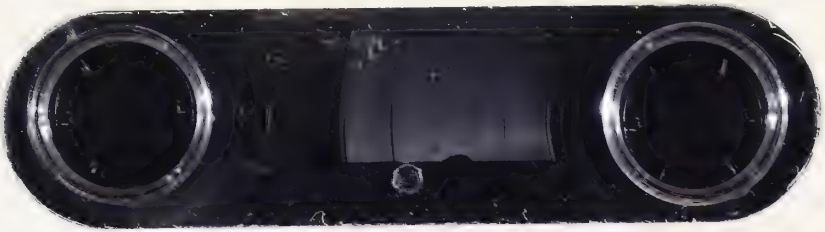
80471-2 DAVE DOUGLAS IN OUR LIFETIME NEW WORLD/COUNTERCURRENTS

DAVE DOUGLAS "In Our Lifetime"
(c)+(p) 1995 R.A.A.M.,Inc.
New World Records #80471-2



SIDE A

DAVE DOUGLAS "In Our Lifetime"
(c)+(p) 1995 R.A.A.M.,Inc.
New World Records #80471-2



SIDE B

SONA GAIA COLLECTION ONE

A diverse artist roster united by a common thread — a commitment to quality and innovation in new instrumental music.



Pre-Release Cassette
PR-9164

Sona Gaia™

SONA GAIA COLLECTION ONE

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SONA GAIA COLLECTION ONE

A diverse artist roster united by a common thread — a commitment to quality and innovation in new instrumental music.



Pre-Release Cassette
PR-9164

Sona Gaia™

SIDE 1

Under The Eye *5:34*
from UNDER THE EYE Ira Stein and Russel Walder

Andean Dream *4:40*
from DREAMCHASER Ancient Future

In America *6:14*
from CRADLE OF THE SUN Michael Pluznick

Butterfly's Joy *4:40*
from TIMEJUMP Max Lasser

Euphonia *2:38*
from EUPHONIA Vincenzo Zitello

The Holy Lands *5:01*
from RETURN Michael Gettel

Airships *4:18*
from DIG Rob Mounsey + flying monkey orchestra

SIDE 2

Soft Wave *(edited version) 4:35*
from SOFT WAVE Jessie Allen Cooper

Desert Crossing *3:36*
from WHERE THE RAIN IS BORN Michael Pluznick

Tropical Dream *4:00*
from TIMEJUMP Max Lasser

Spring Fever *2:55*
from FORWARD MOTION Craig Anderton

So Near, So Far *5:59*
from DREAMCHASER Ancient Future

Lonesome Dove *5:43 from EMOTIONAL VELOCITY Craig Peyton and Ben Verdery*

Wild Mountain Iris *3:54*
from AT LAST THE WIND Judith Pintar

Traditional Gaelic Melody *3:13 from THE ROAD NORTH Alasdair Fraser and Paul Machlis*

A Sona Gaia Recording
NC-62764


SONA GAIA COLLECTION ONE
■ Under The Eye 5:34 ■ Andean Dream 4:40 ■ In America 6:14 ■ Butterfly's Joy 4:42
■ Euphonia 2:38 ■ The Holy Lands 5:01 ■ Airships 4:12
Sona Gaia
SIDE 1
HX PRO B NR
120μs EQ
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SONA GAIA PRODUCTIONS

SONA GAIA COLLECTION ONE

■ Soft Wave (edited version) 4:35 ■ Desert Crossing 3:36 ■ Tropical Dream 4:00 ■ Spring Fever 2:55
■ So Near, So Far 5:59 ■ Lonesome Dove 5:43 ■ Wild Mountain Iris 3:54 ■ Traditional Gaelic Melody 3:13



SIDE
2

dbx TM
HX PRO
B NR

120μs EQ

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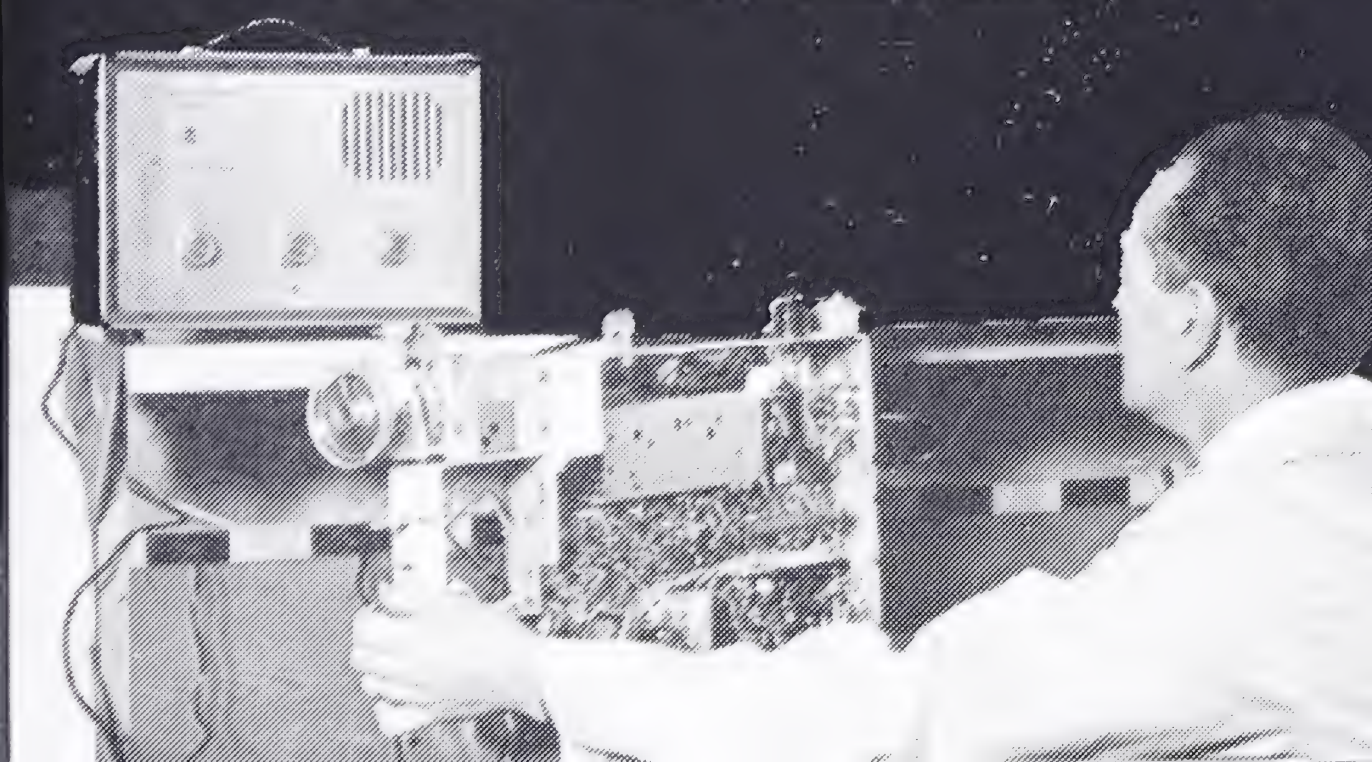
OPERATION BEATBOX

SIDE 1

1. **CHRIST ANALOGUE Natural Born Killaz** (Dr.Dre & Ice Cube)
2. **16 VOLT I ain't Going Out Like That** (Cypress Hill)
3. **CLAY PEOPLE Jump Around** (House of Pain)
4. **SOCIETY BURNING Colors** (Ice-T)
5. **TERMINAL 46 Night of the Living Bassheads** (Public Enemy)
6. **APPARATUS The Devil Made Me Do It** (Paris)
7. **BATTERY Gangsta's Paradise** (Coolio)
8. **NUMB Push It** (Salt-N-Pepa)
9. **SMP Prophets of Rage** (Public Enemy)

SIDE 2

10. **TINFED** w/**KILLING FLOOR Looking Down The Barrel of a Gun** (Beastie Boys)
11. **SLAVE UNIT Typical American** (Goats)
12. **D.C.K. Fight The Power** (Public Enemy)
13. **COLLA DESTRA Wicked** (Ice Cube)
14. **INSTITUTE OF TECHNOLOGY King of Rock** (Run-DMC)
15. **APOLITIQ Momma Said Knock You Out** (LL Cool J.)
16. **INSIGHT 23 Can You Rock It Like This** (Run-DMC)
17. **ABSTINENCE Two Three Break** (B Boys)




"Operation Beatbox"
various artists
SIDE 1
CARGO MUSIC
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"Operation Beatbox"

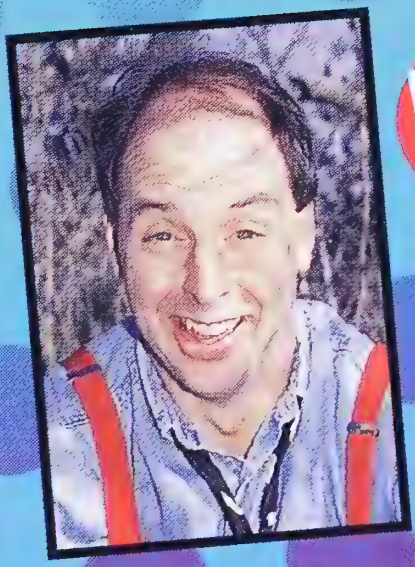
various artists



SIDE 2

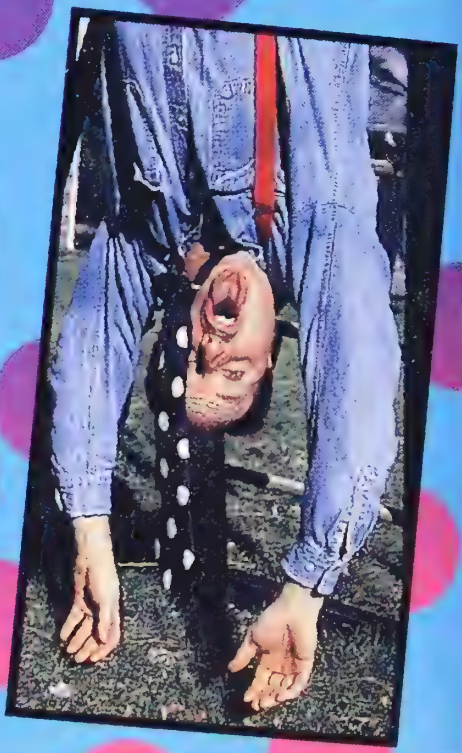
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WACKA WACKA WOO

& OTHER STUFF



BY

BILL HARLEY

SIDE ONE

WACKA WACKA WOO (3:22)
SOAP SOAP (11:07)
AUNT EDITH MEETS TRICKY (15:44)

ISBN 1-878126-15-6

SIDE TWO

IS NOT, IS TOO (2:27)
TARA AND THE MAGIC SACK (17:28)
AIKEN DRUM (2:56)

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301 Jacob St., Seekonk, MA 02771

SIDE ONE

1. WACKA WACKA

There are a thousand songs wit
bles. They can be very helpful.

2. SOAP SOAP

My version of a traditional stor
has a variant in *Grandfather Tal*
Turkish version about salt. I wa
one day to some kids and could
the incidents, so I made up my
the folk process. A truly obnoxi

3. AUNT EDITH MEE

Inspired by my son Dylan's ha
er's hamster really got into my

SIDE TWO

1. IS NOT, IS TOO

I made up the chorus one morn
May all of you listen better than
song.

2. TARA AND THE M

I read a Native American story
about a boy who caught the wi
where this story started.

3. AIKEN DRUM

(traditional) I've added my ow
for body parts. You make up yo


BILL HARLEY
WACKA WACKA WOO & OTHER STUFF
WACKA WACKA WOO • SOAP SOAP
AUNT EDITH MEETS TRICKY
Round River Records 108
SIDE ONE (30:13)
℗ © 1995 ROUND RIVER RECORDS
DOLBY HX PRO


BILL HARLEY
WACKA WACKA WOO & OTHER STUFF
IS NOT, IS TOO • TARA AND THE MAGIC SACK
AIKEN DRUM
Round River Records 108
SIDE TWO (22:51)
℗ © 1995 ROUND RIVER RECORDS
DOLBY HX PRO

A PAUL MOONEY CHRISTMAS

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Same
Program
Both
Sides



SSM14

Produced by Bill Stephney
Paul Mooney, "Race" on
Stepsun Music Entertainment CD's and Cass.

the Afrigo band

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Volume 8

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TAB



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008

TAB

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008

The Afrigo Band MUSIC PARADE VOL.8

Volume 8

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The afrigo band

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A.
1. BATUUSE II
2. EMMERE ESIRIDDE
3. MUNDEKE

B.
1. SPEED
2. TWALI TWAGALANA
3. AMAZZI G'ENYAMA


A
NR
ON
OFF
RECORDED BY UDT
UDT DIRECT METAL MASTERING
UDT SUPER RECI XM-1 C46
NORMAL POSITION


B
NR
ON
OFF
RECORDED BY UDT
UDT DIRECT
METAL
MASTERING
UDT SUPER RECI XM-1 C46
NORMAL
POSITION